

BAY GUARDIAN

SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. APRIL 9 THROUGH APRIL 16, 1976. VOL. 10. NO. 27.

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THE CITY MAGAZINE SAGA
Re "Backstage at City Magazine," by Kevin Dwan [*Guardian*, 4/2/76]: Loved the article, wonderful insight — hit the big guys, bounce Coppola, squeeze lemon juice in the eyes of Hinckle, but where is the self-criticism? All this slinging criticism is from the inside, and the writer was part of the inside and those typesetters who worked 250 hours overtime.

Why? Why did they continue week after week? How come no one read Hinckle's book until City was closed? How come Coppola has the image of a hipster, a risker, a radical or whatever? How come the flunkies flocked to his overworked, underpaid, anarchical, childish playtoy City Magazine? How come the numerous hardworkers, the "good guys," tripped over each other to overwork themselves? Could it be a carryover from the Sixties too?

Could it be that something "new" is not enough to make sense out of a complicated situation, or the various editors, assistant editors, managerial staff and advisers were a bit responsible for the waste of money, paper and spirit of hundreds? More examination is needed before one closes the doors on the City story.
R. G. Davis
San Francisco

NOTES ON THE CITY STRIKE

One of the striking city electricians is quoted [*Guardian*, 4/2/76] as saying, "The handwriting is on the wall if the businessmen and the city win this strike in a labor town like San Francisco." He obviously cannot see that the handwriting is just as much on the wall if the unions win this one. Their bosses, the taxpayers, will use any means of retaliation at their disposal, and who can blame them?

The unions' fatal error is in their blinkered vision of San Francisco as a "labor town," just as their business counterparts look upon it as a "developers' town." Neither of these factions has ever looked upon it as a "people's town" — the people who really give San Francisco its flavor, its character and whatever humanity it possesses: the street artists, the flower vendors, the nonunionized wage earners, the elderly who still carry the memories of a more gracious and compatible San Francisco, and the young people desperately trying to find a place for themselves somewhere between the "laborers' town" and the "developers' town."

Neither labor nor business has yet realized their mutual dilemma — that in today's world they have got to find other solutions to the problems of growth and employment. What has killed New York and will eventually kill the whole country is their pigheaded refusal to consider themselves as one part of the whole economic structure. To utterly disregard the huge numbers of un-

LETTERS

employed, the huge numbers of persons on fixed incomes from pensions and Social Security, and demand higher wages and excessive fringe benefits as though they are a basic right is madness, and will eventually lead to the toppling of the whole economy.

I contend that all those city employees who are striking simply in "sympathy" for the crafts workers do not deserve to be on the city payroll. And

since it is estimated that 25-30% of city employees on the payroll live outside the city of San Francisco, the first step to be taken by our elected legislative body, the Board of Supervisors, should be to close this loophole legally and then give these employees six months to become residents of San Francisco or to terminate their employment with the city.

Jeanne Lippay
San Francisco

People's politics

Stevie Wonder will top the bill at a fund-raising dinner to boost the reelection campaign of Congressman Ron Dellums on April 17 at 6:30 pm at the Oakland Hilton at the Oakland airport. Denise Nichols will act as Mistress of Ceremonies, and other guests will include Marvin Gaye and Diahann Carroll. Dinner reservations are a little on the steep side at \$100 a person, but really, Stevie Wonder and Ron Dellums together? Reservations and information at 763-0392.

The Berkeley Women's Health Collective is sponsoring a benefit dance with BeBe K'Roche April 9, 8:30 pm at Ashkenaz, Gilman at San Pablo, Berkeley, admission \$2, 843-6194. . . . Citizen's Action League has moved on from its successful lifeline challenges to PG&E to focus on nursing homes. Workshop and mass meeting on improving conditions and selecting homes, April 10, 12:30 to 4:30 pm, Benjamin Franklin Jr. High, 1430 Scott St., SF, 347-5239.

Elaine Noble, Massachusetts's lesbian state legislator, and Jane Fonda will grace a Tom Hayden fundraiser (he'll be there too) on April 13, 6-8 pm, Delancey St. Restaurant, 2032 Union, SF. \$5 donation, \$3 for students and the unemployed, \$10 for former Republicans and the very generous. Free munchies, no-host bar, 391-1976. . . .

A large number of Oakland community groups will examine Oakland's budget crisis and solicit community-based input into the budget on April 10, 9 am to 5 pm at Laney College, Room D-200, 900 Fallon St., Oakland. More information at 658-9890 or 653-0455. . . . A memorial service for Paul Robeson, the black actor and performer who was deeply involved in black and left struggles for five decades, will take place

April 11, 3 pm, Bethel AME Church, 970 Laguna, SF.

A \$5 tax protest fundraising party for Fred Furth, Democratic candidate for the fifth state senate district seat, will be held April 15, 5-9 pm at Earthquake McGoon's, 630 Clay, SF. . . .

The Puerto Rican Solidarity Committee will hold a benefit dance for the striking cement workers of Ponce, Puerto Rico, on April 15, 8:30 pm, at Casino Tropical, 2677 Mission St., SF. Music will be by the Dialectics and Sofrito. Alfredo Lopez, a member of the Central Committee of the Puerto Rican Socialist Party, will update the strike situation in Ponce and discuss the July 4th Coalition. Tickets are \$2.50 at the door, \$2 in advance, available in SF at El Tecolote, 3240 21st St.; Musica Latina, 2974 Mission; American Music, 2388 Mission.

SF Newsreel will sponsor the local premiere of "Angola — The People have Chosen," by filmmaker Herbert Risz, on April 9, 7:30 and 9 pm at United Presbyterian Church, Capp and 23rd St., SF. Admission is \$1. . . . A preliminary meeting for people who want to organize a food co-op for the entire SF Richmond district will be held April 15, 7 pm, 4329 California, at 6th Ave., SF. More information, call 387-8654. . . .

With the Tuolumne River (and SF taxpayers) be dammed to provide electricity for the SF Airport expansion, or will it become part of the National Wild and Scenic Rivers System? Help formulate alternatives for the federal study team on the Tuolumne at river workshops, April 8, 7 pm, Downey High School cafeteria, 1000 Coffee Rd., Modesto and April 9, 7 pm, Sonoma Union High School cafeteria, 340 North Washington St., Sonoma, Ca. For more info, call 962-7825 or see *Guardian*, 4/2/76.

—Katy Butler

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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Is this the last hurrah for the crafts?

On April 5, leaders of several San Francisco labor unions now on strike against the city invited representatives of dozens of other union locals to a meeting at strike headquarters, in the Plumbers' hiring hall, to talk up the possibility of a general strike. About a half-hour into that meeting, according to a source who was present, Joe Mazzola, the beefy business manager of the Plumbers, passed a telegram from the Marine Cooks and Stewards union to Joe O'Sullivan of the Carpenters, who was acting as chairman.

"Ah, this is what we need," O'Sullivan trolled in his rough Irish brogue. "Support from other unions is starting to build." Then O'Sullivan, without first reading the telegram to himself, spoke its message out loud: "We support the crafts unions in their struggle against the city," the wire reportedly said, "but we do not consider it is an issue for a general strike." O'Sullivan's jaw dropped and he muttered oaths in Mazzola's direction. Mazzola grabbed the telegram, read through it himself, then turned to his audience of union leaders, shrugged and said, "That's all right. So that's his position."

With a strike of about 2000 city "crafts" workers entering its second week and with no settlement in sight, the leaders of the striking locals turned to the ultimate weapon of the trade union movement, the general strike, the threat that every union worker in town would strike to shut down every business in town. At presstime, a number of SF locals planned hastily called meetings to decide how to respond to an April 6 appeal for a general strike in support of the striking "crafts" unions by Jack Crowley, secretary-treasurer of the SF Labor Council.

The general strike call was designed to shock the Board of Supervisors out of their apparently unshakeable "take-away" negotiating position with the crafts. The supervisors, having used a divide-and-conquer bargaining strategy to reach agreements with the other 16,500 city workers (*Guardian*, 3/26/76), isolated the crafts unions and "offered" them a program of wage freezes and huge cuts in cash health and welfare benefits and in overtime provisions that would mean nearly all crafts workers would suffer cuts in take-home pay ranging from \$1,200 for gardeners to \$7,000 for plumbers.

The huge cuts for the crafts result from the passage of Proposition B by voters last fall. Before B, city crafts unions had received salaries and fringes based on prevailing contracts in private industry in SF. Now the supervisors are wielding Prop. B like a meat axe to chop away the generous pay package the crafts had accumulated over the years. "The voters gave us a clear mandate," Sup. John Molinari told me. "The board is very united on this. I don't see anybody in favor of giving them a dime." Since part of the board's strategy was to buy off a few key crafts unions — like the Stationary Engineers, who got a 15% raise — at the expense of others, the supervisors' pious statements about "mandates" seem more than a little hypocritical.

How successful the crafts' general strike plea will be in breaking the logjam with the supervisors is a very open question. Several crucial principles, which could seem important enough to build widespread support for the general strike from the SF labor movement, are involved in negotiations. First, the supervisors' attempt to impose a "take-away" contract, is an

action almost unheard of in collective bargaining since the Depression, and some union members feel it would set a dangerous precedent: "Unions have always had a policy of 'me too' in negotiating contracts," Mike McFarland, a member of the Masters, Mates and Pilots union told me. "If they let management start in cutting contracts here, they'll all start with 'me too' and all want to make cuts."

Also, the supervisors, for the first time, want to force the crafts to sign a "no-strike" clause. Despite the fact that all the other city unions have agreed to such clauses, Jack Crowley of the SF Labor Council insists they are "yellow-dog" agreements. Crowley told reporters at City Hall on March 29 that the crafts' refusal to sign such an agreement was "in the finest tradition of the trade union movement."

But there are a number of other factors that could militate against the success of a general strike. The crafts unions — building and metal trades — have long been known as the "aristocracy" of the SF labor movement because crafts union members have historically been among the best paid workers in the city. And while plumbers, carpenters and laborers working for private contractors enjoyed high wages for the nine or ten months during which the weather and the market permitted them to work, their brothers who worked for the city received these same high wages and benefits all year round.

As the highest paid blue-collar workers on the city payroll, the crafts have recently become the focus of resentment by some lower paid city workers. Since many of these lower paid workers are women and minorities, their resentment has been fueled by the crafts' reputation for racism and sexism. In the present strike, this resentment has been evidenced by the large number of clerks, hospital workers and other low-paid city employees, many of them members of the Service Employees Union (SEIU), who have crossed crafts picket lines and continued working.

"Look at these guys," a black nurse's aide told me, pointing to a picket line at SF General. "They're men, they're white, they're mostly old, and they make twice what I do. Why should I stay out of work for them?"

There are also serious questions about whether the leaders of the crafts unions, who dominate the executive board of the Labor Council, are actually capable of organizing and carrying off an effective general strike. As Jerry Burns pointed out in a good analysis of the strike in the April 1 *Chronicle*, the leaders of the building trades for years possessed political clout at City Hall because they could deliver blocs of voters as well as cash campaign contributions. With friends in the mayor's office and on the board of supervisors, and with wages for their city-employed members set automatically every year, the crafts leaders had little reason to stay close to their rank-and-file, to organize alliances with other city workers or with neighborhood activists. But then the bubble burst: the economy fizzled, property taxes soared, and politicians like John Barbagelata built careers by focusing on city workers as the most likely targets for cutting costs of city government.

And when push came to shove last November, the leadership of the crafts unions failed, by a margin of 2-1, to organize an effective campaign against Prop. B, which has put them in their present predicament. In the present

strike, their organizing has hardly been more successful: for several weeks, Crowley, Mazzola, O'Sullivan, Stan Jensen of the Machinists and George Evankovich of the Laborers have pleaded with the supervisors to submit outstanding contract issues to binding arbitration, a position which is usually anathema to unions, and which indicates the weakness of the crafts' position.

Conversations and observations on a number of picket lines over the last week revealed disorganization and a lack of communication from the top down in the strike: some of the strikers, many of whom are picketing 16 or 20 hours a day, are receiving no strike benefits at all from their unions; on several mornings, officials at strike headquarters didn't get pickets out to

two days after the strike began. Since then, the SEIU has been much maligned by the crafts because of the large number of SEIU members who have crossed picket lines.

The crafts have been more successful in holding the Municipal Railway drivers as allies. "About the only thing holding the strike together right now is the Muni," Bob Killian, a city gardener and official of the Laborers union, told me. Indeed, the absence of public transportation remains for many people the only visible reminder there is a city strike, a full week after the strike began.

The Muni drivers, Transport Workers Local 250A, have respected picket lines 100%. At least part of the reason is enlightened self-interest. The Muni drivers currently enjoy a charter-man-

*'They're men,
they're white,
they're old and
they make twice
what I do,'
said a nurses aide.
'Why should I
go out for them?'*

work sites until 9 or 10 am, hours after nonstriking workers had already passed into city buildings; picketing has been haphazard, with pickets appearing at work sites in the morning, disappearing by afternoon and then not showing up at all the next day; on April 5, when the word among strikers was to "shut down the airport," many pickets were not told where to set up picket lines so as to catch workers on their way in; the leaders of the strike, who frequently and rightfully complain about the high rates of unemployment in their unions, have failed to organize unemployed members of their unions to man picket lines.

Perhaps most serious of all, the strike leadership has chosen to organize disruptive actions that turn people off, like picketing school bus yards, instead of trying to organize an educational campaign to combat the supervisors' scapegoat line that says overpaid city workers are the main cause of high taxes and the budget crisis.

The real causes of high taxes are not city workers, but the underassessment of highrises downtown, the \$80 million worth of bond redemption and interest shelled out to banks by the city this year, "nonprofit" corporation scams, boondoggles like the airport and Yerba Buena and corporate rip-offs like the "home office exemption" enjoyed by insurance companies, but the union bureaucrats, most of whom have supported such programs, have ignored the evidence.

The crafts' leadership has also failed to maintain effective communications with other city unions despite public pledges of solidarity several weeks ago. Vince Courtney, chairman of the SEIU Joint Council, which represents about 8,000 workers in four locals, told me, "The information and the communication coming from the crafts is very poor."

The SEIU, which settled for pay hikes ranging from 3% to 11% and threw most of the rest of their 54-page bargaining proposal out the window, first voted not to strike on March 25 and then reaffirmed that vote on April 2,

dated wage and benefit formula from the city, which is similar to what the crafts used to receive. Most Muni drivers believe that if the crafts workers have their special benefits stripped by the supervisors, it will only be a matter of time before the board moves against the Muni's package, too.

The back-to-work movement of Muni drivers, which the *Chronicle* reported on April 6, probably won't get off the ground. The *Chronicle* failed to mention, in its story that Paul Clark, the leader of the "rump" Muni movement, is running against Larry Martin for the presidency of Local 250A in a union election next month. "It was a backhanded ploy to get himself elected," one Muni driver told me. "He'll probably be censured and kicked out of the union for it."

It probably won't be clear until the beginning of next week whether a general strike will occur, whether it will really shut the city down and whether it will move the negotiations between the supervisors and the crafts union off square one in negotiations. One discouraging piece of news for supporters of the general strike comes from Rudy Tham, vice-president of the Teamsters Joint Council #7, who told the *Guardian* the Teamsters would not support a general strike. "We can't. We have contracts in effect and it would be a violation of the law. We have our own problems."

No matter what happens, however, the prestige of the SF Labor Council bureaucrats is squarely on the line. Sup. Molinari, who along with the rest of the board is making political hay out of the strike, told me, "The crafts are on the ropes, they're grasping for straws. It's their last hurrah."

The next week will tell.

—Jerry Roberts

Correction: In last week's *Guardian*, I erroneously reported that the longshoremen had struck the SF Port in solidarity with the city strike. Although longshoremen have honored picket lines set up by city workers at several piers, they have not as yet struck the Port on their own. ■

FREITAS KISSES OFF VOTER FRAUD

Joe "The New Broom" Freitas has finally run out of excuses for continuing to waffle on voter fraud. When the federal appeals court refused to hear Mike Nevin's argument that California residency laws are unconstitutionally vague, District Attorney Freitas had to take a stand. On April 5, he announced his "new" policy on voter fraud.

Freitas's stand is a transparent insult to the intelligence of SF voters. It is also a damaging precedent for the DA's office. First, he announced his investigators were going to go through a list of 11,000 questionable names provided by Secretary of State March Fong Eu, who compared voter registration data with data from Department of Motor Vehicles records. Freitas must know this "investigation" will turn up few vote fraud violators because many people register their cars out of the city to avoid high insurance rates, not to commit vote fraud.

The second insult came with Freitas's prosecution policy: anybody who voted illegally last November will face misdemeanor charges if they plead guilty and say they're sorry. Only illegal December voters will receive felony

prosecutions.

Let's face it, Joe. Anybody who voted illegally in November or December, weeks after the *Chronicle's* Jackson Rannels and the *Examiner* exposed the scandal, deserves a conviction for felonious stupidity, not voter fraud.

Anybody who worked in the campaign to illegally register voters in September and October is off the hook under this plan, as long as they were smart enough to deregister themselves after the scandal broke in November.

That includes people like Gibbs Brown, a voter registration consultant for Frontlash, an arm of COPE and the SF Labor Council, who appeared at a voter registration meeting in September at Laborers Union Local 261's Mission District hall.

According to *Examiner* sources, Brown told the assembled firemen and city gardeners that anyone who "stayed overnight in a motel" could vote in the city. Armed with this advice, deputy registrars like gardener Ralph C. Cooper, deputized by Frontlash, signed up scores of nonresidents.

Despite this evidence of an organized voter fraud involving members of Local 261, which is a client of Freitas's

old law firm, Freitas told the April 5 press conference that there was no evidence of "massive" conspiracy to commit voter fraud. How would Freitas know about either "massive conspiracy" or about individual cases of voter fraud? Using Nevin's court case as an excuse for delay, he's done no more investigating and prosecuting than DA John Jay Ferdon, whose nonaction on voter fraud helped inspire voters to throw him out of office. Freitas has done nothing to restore the voters' confidence in the voting rolls, seriously shaken by the *Examiner* revelation that an estimated 3500 city workers had out-of-town payroll addresses and in-town voting addresses.

Instead, Freitas told the press conference that if more evidence turns up (translation: if somebody else turns it up), then he'll prosecute (that is to say, only if he has to). He has other fish to fry, like employers who aren't contributing fully to employee pension funds.

He made his position even clearer in an interview with the *Guardian*: "The point of the whole effort is not to whip people in the public stocks but to purify our voting rolls. I am not going to use up the taxpayers' funds to punish people." This is a novel conception of law enforcement and we suggest Freitas squelch it fast, lest it get to the muggers and the rapists and the violent criminals he's prosecuting.

They would love to get the same deal as the folks who planned to steal elections.

The reverse point is more apt: the voting rolls can be purified, and they will stay purified, and our elections will be made legitimate, only if the DA makes a real and visible effort to investigate and prosecute all voter fraud where it is. Let the juries convict and let the judges decide the punishment. It need not be severe: it just has to be strong enough to make voter fraud a serious business, not let it continue as a local parlor game of Beat-the-DA-and-Steal-the-Election.

Larry Hatfield, one of the *Examiner* reporters investigating voter fraud, told us, "I'm not as satisfied as the DA seems to be that there was no conspiracy. There was a great surge in illegal registrations during the last two weeks of September 1975. Ninety percent of the cancellations after the scandal broke were people who had registered during that two-week period."

None of these people, let us note, will be prosecuted under the DA's new guidelines. Nor, let us note further, will any of Freitas's old law clients (like Laborers Local 261 or their leader George Evankovich), or any of Freitas's friends and campaign supporters, largely in organized labor.

They may have removed the name Freitas from his old labor law firm of Neyhart, Anderson & Freitas, but the DA is still representing his old clients and friends at the expense of the public and at the expense of good law enforcement in San Francisco.

It's unsettling to watch. Joe Freitas, a reform DA with obvious ability, with enormous potential, is already fighting aggressively for a larger budget and for concentrating his resources effectively on violent crime. Yet he's staining the integrity of his administration at the outset with this kind of selective law enforcement.

—Bruce B. Bruggmann

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Say 'no' to South Dakota

Gov. Brown's dilemma in the Dennis Banks case

Governor Jerry Brown, a late starter in the presidential sweepstakes, is faced with a politically difficult decision: whether to approve South Dakota's request to extradite American Indian Movement leader Dennis Banks. After a rally of several thousand Native Americans and others at SF's Civic Center April 3, a representative of Brown's office was handed a petition with a reported 650,000 signatures that urged Brown not to extradite Banks.

The AIM leader was arrested in the Bay Area in February after he had spent five months underground following his conviction last August on riot and assault charges in Custer, South Dakota. Although the governor routinely approves extradition in similar cases, Banks contends his case is different because he claims his life is in danger. "Local white law enforcement officials [in South Dakota] made threats against my life and threatened my family," Banks told me. His California extradition hearings have been continued until May 7, and his supporters are continuing their statewide petition campaign.

At the center of the controversy is William Janklow, South Dakota's attorney general, who is requesting the extradition. Janklow, who was elected to office in 1974 with a hard-line anti-AIM platform, appears to be carrying out a personal vendetta against Banks. Janklow personally conducted the prosecution in Banks's Custer trial, and he has been quoted as stating that "the only way to solve the AIM problem in South Dakota is to shoot the AIM leaders through the head."

A lesser-known fact about Janklow is that Banks served as the prosecutor against Janklow in a disbarment proceeding on the Rosebud Sioux reservation in October 1974. Janklow was disbarred by the Rosebud Sioux Tribal Court after the court found probable cause to believe Janklow had raped Jancita Marie Eagledeer, a 15-year-old girl, and found him guilty of "dereliction of duty, perjury and obstruction of justice." At the time of the alleged rape incident, Janklow was serving as a legal officer on the Rosebud reservation and Eagledeer was a babysitter for his family. The white courts in South Dakota took no action against Janklow. Eagledeer was found dead three months after her testimony in the disbarment proceedings, the victim of a hit-and-run driver.

One of the speakers at the April 3 rally was radical attorney William Kunstler, whose law clerk in 1962 in Jackson, Mississippi, was Jerry Brown. "When Brown was running for governor of California, his enemies were preparing a smear campaign against him," Kunstler told the crowd (though

he gave no details about the content of the "smear"). "His candidacy was threatened and could be crippled. He called me for help. He asked us to prepare material which would aid him in defending himself against a very dirty claim. We worked for a week to gather material and sent it to him. Now I ask him to do an easy thing for me: say 'No' to South Dakota."

On April 5, Banks agreed in SF federal court to appear and stand trial on federal charges stemming from an incident late last year in Portland, Oregon, in which a Winnebago van was stopped by state troopers and shots were fired. Authorities claim Banks was one of two persons who fled the scene. Banks denies that he was in Oregon at the time. Banks's wife Kamook was arrested at the time, and she gave birth in jail three weeks later to a child, appropriately named Iron Door Woman.

Another defendant in the Oregon incident was Anna Mae Aquash, Kamook's traveling companion. Three FBI agents reported having found her body on the Pine Ridge reservation on Feb. 24. She was buried without the knowledge of her relatives, a local coroner declared her death caused by overexposure. But the Aquash family and traditional leaders on the reservation filed for an autopsy and exhumed the body for a ceremonial burial. There was a bullet hole in her head.

Banks fears the same fate if Brown permits his extradition to South Dakota. —Charles Raisch

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Lehman Brightman, who was arrested in February for harboring AIM leader Dennis Banks (shown holding child at right), speaks to April 3 rally at SF's Civic Center. Attorney William Kunstler is seated behind microphone (center).

Follow that story

San Quentin Six trial (7/26/75): A prisoner eyewitness at the San Quentin Six trial testified April 5 that he saw guard Paul Krasenes bring a gun into San Quentin Aug. 21, 1971. Charles Johnson, a black now in protective custody at Soledad, said he saw George Jackson leave the visiting area that day, be searched by a guard, then walk over to the maximum security Adjustment Center where he was housed. Krasenes, a gun bulging in his right front pocket, accompanied them, according to Johnson.

The prosecution claims that attorney Stephen Bingham smuggled a gun in to Jackson, who with six conspirators set into motion a chain of events which

left three guards and two prisoners dead in the Adjustment Center on Aug. 21, 1971. Krasenes was killed in the incident, as was Jackson, who was gunned down in an adjacent yard. The six accused are on trial for murder, conspiracy and assault.

Johnson's testimony supports the version of events given in January by defendant Hugo Pinell, who said he saw Krasenes pull a gun on Jackson after Jackson returned to the Adjustment Center after his visit with Bingham.

Johnson also testified he saw a prisoner shot by a gunrail guard outside the Adjustment Center.

Former Los Angeles police agent Louis Tackwood, author of *The Glass House Tapes*, is scheduled to take the stand April 8.

—Eve Pell

How Wells Fargo, Bechtel and the B of A helped the Arabs in

Blacklisting 1,500 U.S. Firms

By Burton H. Wolfe

Bank of America, Wells Fargo and the Bechtel Corp. are participating in more than a boycott of Israel. They are cooperating with an Arab-American organization in the blacklisting of around 1,500 US firms.

This is one of the more startling facts to emerge from a series of charges released to the press by the Anti-Defamation League of B'nai B'rith following a year-long effort by its staff to document various aspects of the Arab League nations' economic boycott of Israel.

Since a few parts of ADL's press release appeared in daily newspapers several weeks ago (locally in the *Chronicle* only), there have been meetings, not covered by the mass communications media, between the adversaries in the dispute. ADL reports Bank of America, Wells Fargo and Bechtel officials have refused to back down and are continuing to participate in economic policies designed to destroy Israel and discriminate against US companies that are considered pro-Israel. The banks' and Bechtel's officials deny that characterization of the controversy, insisting it centers entirely on a necessary means of grabbing chunks of the export business American firms now reap from Arab countries, valued at \$5 billion last year and expanding rapidly.

While the two sides thrash out the issues here and in Washington, DC, San Francisco's most influential Jewish business leaders, including those on the boards of directors of Wells Fargo and B of A, have declined to support ADL's complaints.

At the heart of the dispute with the banks are international business transactions effected through so-called "letters of credit." These "letters" are contracts issued and processed by banks acting as agents between companies of different nations. They list condi-

tions of sale that must be met by exporters before the banks will establish credit leading to confirmation of the deal and payment from importing buyers.

Through sources inside B of A and Wells Fargo, ADL discovered these two banks have been processing letters of credit containing provisions for boycotting Israel demanded by Arab League nations as a price of doing business. For instance, ADL officials showed me a letter of credit issued to Bank of America by Banque Du Caire of Riyadh, Saudi Arabia, on behalf of a firm called Abdulrehman Algosaibi GTB of Riyadh, which was purchasing some technical equipment from American firms. The first two boycott terms listed in the letter are:

"1. Both original & duplicate [of policy of insurance] must be sent with the first set of Documents together with a Certificate from the insurance company stating that it is not Blacklisted by Saudi Regional Israeli Boycott Office.

"2. Certificate issued by the steamship company stating that steamer is not Blacklisted by Saudi Regional Israeli Boycott Office and is not scheduled to call at any Israeli port during its voyage to Saudi Arabia."

Other boycott provisions in the letters of credit, according to ADL West Coast Regional Director James Ruderman, are:

- Company being accredited must not be using any goods from Israel.
- The company must not be dealing with any of around 1,500 American firms (e.g.: RCA, Kaiser Industries, Helena Rubinstein) on the standard Arab boycott list because of alleged ties with Israel.
- No Israeli flagship can be used in shipment.
- The Star of David must not appear on any goods or labels.

These boycott provisions, mandated by the Arab states and passed along by the banks, must be validated by an organization called the US-Arab Chamber of Commerce before an American firm can be paid by the banks involved in the business transactions. Since 1,500 American companies are on the 'Arabs' blacklist, that means this so-called "Chamber of Commerce," which is the most anti-Jewish organization in the US with the exception of the American Nazi Party, is running a boycott of American business. Yet its leadership is composed of some of the most prominent people in American business.

For example, the second highest officer at the "Chamber's" national headquarters in New York, its executive vice president, is Ruddick C. Lawrence of the Continental Oil Co. The chairman of its executive committee is Vernon B. Bonney, president of Shriver Gas Conversions of Virginia, Inc. Its vice presidents include top executives from Mack Trucks, Trans World Airlines, Avco Corp. and Gulf Oil Corp.

The president of the Pacific division of the US-Arab Chamber of Commerce, based in San Francisco, is Charles H. Capps, manager of international personnel for the Bechtel Corp. David O. Matson, manager of Bank of America's International Banking Office, sits on the board of directors of the "Chamber's" Pacific division.

The ADL has obtained many documents showing that letters of credit approved by the US-Arab Chamber of Commerce and the cooperating banks contain prohibitions against Israel and American companies on the Arabs' blacklist. Not documented are statements given to ADL by sources inside the banks that some letters of credit have contained a provision demanding the exporting company not be Jewish-controlled or Jewish-dominated.

continued next page

Weekly Award

The John Lennon "A working class hero is something to be" Award to Bud Johnson, secretary-treasurer of the Laborers Union Local 261. On the first day of the SF city workers strike, Johnson was chauffeured to City Hall in a jet-black, mile-long Lincoln Continental limousine. Leaving the car parked in the middle of Polk Street, Johnson alighted from the back seat and pressed the flesh with rank-and-file members of his union who were picketing, while Johnson's driver distributed picket signs that were stored in the trunk of the Lincoln. Johnson then allowed his driver to open the back door for him, popped back inside and sped away. Spencer Michaels of Sacramento's KCRA-TV, whose cameraman captured the incident on film, shook his head and said, "What more can you say about this strike?"

"We have heard that this condition exists, but we can't document it," the ADL's Jim Ruderman explained to me.

If the ADL should obtain proof, any bank handling a letter of credit with this condition would be subject to prosecution for violating US Department of Commerce regulations prohibiting ethnic discrimination. Otherwise, the Commerce Department claims, no regulation is being violated in the banks' compliance with the other types of conditions, which are construed as national rather than ethnic.

The basis for this hypocrisy is Commerce Department regulation 369.3, which states that banks "are encouraged and requested to refuse to take any action including the furnishing of information . . . that has the effect of furthering or supporting other restrictive trade practices or boycotts." Since the key words are "encouraged" and "requested" rather than "ordered" and "directed," the banks apparently have an out. And they are using it routinely despite a warning from Arthur F. Burns, chairman of the Federal Reserve Board, that they may be violating state or federal laws even by indirect participation in the Arab boycott of Israel.

"The participation of a US bank, even passively," Burns stated in a letter sent two months ago to the 5,800 member banks of the Federal Reserve system, "in efforts by foreign nationals to effect boycotts against other foreign countries friendly to the US is, in the board's view, a misuse of the privileges and benefits conferred upon banking institutions."

One basis for Burns's warning is the Export Administration Act of 1969, which states "it is the policy of the United States to oppose . . . boycotts fostered or imposed by foreign countries against other countries friendly to the United States." It could not be

stated more plainly. And it means Bank of America, Wells Fargo and others participating in the boycott are violating US policy established by law. But the law is not being enforced by the US Government.

ADL officials such as Jim Ruderman have grown understandably cynical about the whole affair. As Ruderman put it to me:

"The banks see thousands of documents that are anti-Israel and therefore anti-Jew, because Israel is a Jewish state and the Arabs use 'Jew' and 'Israeli' and 'Zionist' as coextensive terms. When we ask Bank of America what they're going to do about this, they say they are surprised that economic boycott restrictions are viewed as religious discrimination. They say there's nothing in the law that requires them to prohibit this sort of political-economic activity so long as they're not discriminating against Jews. It's just a national and economic matter, they say. But we feel it amounts to cooperating with a boycott that is basically anti-Semitic."

In an effort to pin down local bank officials on their views of the controversy, I obtained from Ruderman a list of the five Bank of America executives with whom ADL held talks. I chose the one most likely to know definitive legal answers to my questions: senior vice president George W. Coombe Jr., B of A's general counsel.

"We are complying scrupulously with Department of Commerce regulations precluding discrimination against American businesses," Coombe told me. "But we are caught in a crossfire between two areas, and the State Department is not ready to take a determined stand on the economic boycott provisions, and the Commerce Department approach on it is a halfway house."

The most fascinating aspect of Coombe's way of replying to my question is its apparent contradiction of a

letter sent to Bank of America's officers a month ago by B of A president A. W. Clausen:

"Because of widespread publicity regarding Arab boycotts and blacklists, this is an appropriate time to review our commitment to our traditional nondiscriminatory policy."

"As you know, it has long been a policy of the Bank of America to refuse to entertain questions of race, color, creed or national origin in its business dealings. It is neither right, nor in the best interest of the bank, to participate in any credit or other business venture where a condition of the venture is discriminatory."

"I know that I can count on all officers of the bank and its subsidiaries to see that our policy in this regard is scrupulously observed."

For further comment I turned to the one Jewish B of A official who attended the talks with ADL: associate counsel Donald E. Saidman. He said he is "satisfied as a Jew" with the way B of A is handling the letters of credit, that the bank is not discriminating ethnically. "Otherwise, I'd quit."

I also called Levi Strauss & Co. chairman Walter Haas Jr., the only Jew on B of A's board of directors. He said: "I am not as familiar with details in the letters of credit as I should be, but I am satisfied that the bank is doing everything that can be expected under the circumstances."

Over at Wells Fargo, vice chairman Ralph Crawford, the man delegated by that bank to handle the problem, told me:

"The allegation we're cooperating in the Arab boycott is not true. It is based on the proposition that we advise or confirm letters of credit payments to firms shipping goods to the Mideast. It's our policy that we will not advise or confirm any letter of credit issued by an Arab bank which uses language that is illegal as defined by Depart-



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A Jewish member of Wells Fargo's board of directors only said, 'Directors should not comment on bank policy.'

ment of Commerce regulations. When it comes to the gray areas [e.g., prohibiting the Star of David], we have been reviewing each to determine whether in fact there is discrimination as far as the result of the language is concerned."

For example, Crawford said, if it pertains to goods made by a firm in Taiwan, obviously a Star of David prohibition would make no difference to that firm and its distributor, since the Star does not appear. So, the letter of credit is processed.

"On the other hand," Crawford went on, "many Arab banks have had printed forms with language pertaining to Israeli ships and ports of call. If the result of those is discrimination, we will not advise or confirm the letters."

Crawford, noting that his grandfather on his mother's side was a rabbi, concluded disconsolately: "This is a matter of great concern to me. We have important business on both sides, Arab and Jewish. We want to do business with both on an ethical basis."

This seems to be the general attitude throughout the SF business community. Everybody hopes that somehow the boycott issue will just go away so that pressure from Jewish groups does not at last result in a legislative crackdown. The businessmen, including those who are Jewish, fear that if this happens and US firms are prevented from meeting all anti-Israel provisions regardless of their nature, the Arabs will shift major portions of their multi-billion-dollar exports from US to European companies that can and will cooperate fully with the Arabs.

Whether this accounts for the kind of response I got from local Jewish business leaders, I leave for others' judgment.

Wells Fargo executive vice president Richard Rosenberg, a top Jewish official in the bank, said, "the bank is doing everything possible" and he has "no complaints" with the policy it is following.

The Jew who has served longest on Wells Fargo's board of directors — Richard E. Guggenheim, a partner in the law firm of Heller, Ehrman, White and McAuliffe — told me he thinks "directors should not comment on bank policy."

Two of the most prominent SF Jewish business leaders, Fairmont Hotel boss Ben Swig and Levi Strauss & Co. chairman emeritus Walter Haas Sr., said they know virtually nothing about the situation. And the multi-millionaire Jewish businessman who heads the SF Chamber of Commerce, Walter Shorestein, has declined to take any position or issue any comment.

Without support from Jewish business leaders, ADL has to depend on politicians for help. The organization has drafted legislation to make it illegal for the banks to handle letters of credit with any kind of anti-Israel provision. Bills containing ADL's draft provisions have been introduced in both houses of the California legislature. Until effective legislation is adopted here and nationally, organized Jewry thus far seems powerless to move the big banks from their equivocal position.

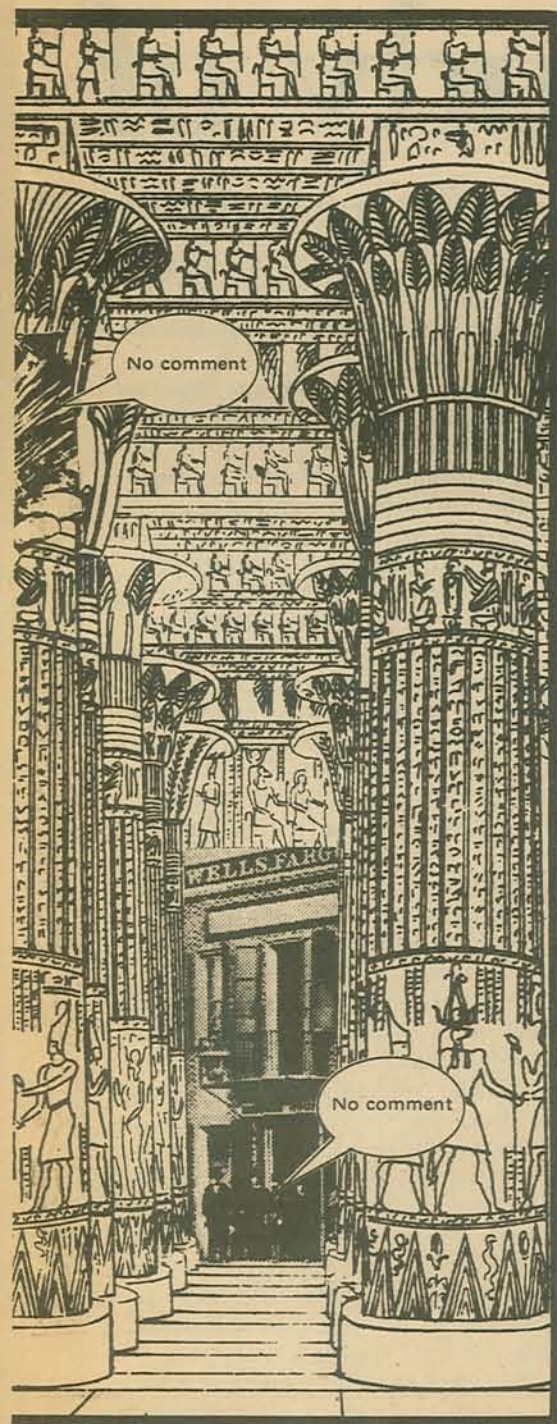
Meanwhile, one branch of the US Government is not waiting for legisla-

tion to do something about the Arab boycott. The Justice Department has filed an antitrust action against the Bechtel Corp., the biggest engineering company in the world (oil pipelines, nuclear plants, BART, the Metro system in Washington, DC, etc.), for refusing to subcontract construction jobs in the mideast to US firms blacklisted by Arab League countries.

Since 1971, according to the Justice Department, Bechtel also has been instructing suppliers of equipment used in its construction jobs to include proof of compliance with anti-Israel boycott provisions. ADL puts the value of the equipment and services involved in these jobs at more than \$1 billion.

"Since the American merchandise and know-how involved are desperately needed by the Arabs," the ADL's Jim Ruderman states, "Bechtel is in a position to refuse to submit to their blackmail."

The term "blackmail" ought not to be used here, though. Steve Bechtel, the head of the firm, has been a friend and business associate of Arab chieftains for the last three decades [see "BART: Steve Bechtel's \$2 Billion Toy," *Guardian* 2/14/73], and has built their major oil pipelines, running through the ground as far as a thousand miles and costing up to half a billion dollars. Bechtel never has denied cooperating voluntarily with the Arabs and is not denying that now in the Justice Department suit. To the contrary, his lawyers state only that the suit is "unwarranted" because the Arab boycott is not illegal under US law.



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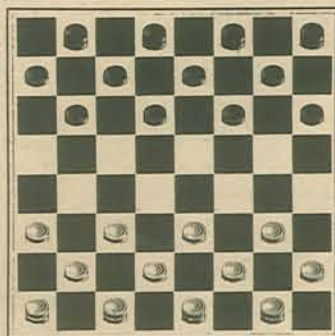
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A case study of

Has the women's movement had any effect on the treatment

By Katy Butler

Editor's note: All names in this story, except those of policemen and deputy DA's, have been changed.

Last August, Carol Duffy, a 24-year-old Bank of America teller, waited impatiently for a bus at the corner of Haight and Clayton. It was dusk. Haight Street was quiet and foggy. She had been waiting 20 minutes. Two men approached her. Carol was about to be raped.

Every month, 40 to 80 women report a rape to the SF Police Department. Another 40 or 50 call SF Women Against Rape's crisis line. That means 80 to 130 reported rapes a month, 960 to 1560 rapes a year — a figure that is probably just the tip of the iceberg since rape is one of the most underreported crimes.

Since the early Seventies, feminists have pointed out society's lack of support of rape victims and have organized "Women against Rape" groups across the country. Their efforts have provoked changes in the handling of rape victims.

Five years ago, Carol might have been brusquely treated by police. SF's Central Emergency Clinic, near City Hall, would have refused to examine her unless she reported to the police and might have provided her with a brutal doctor instead of sympathetic counseling. If her rapists had been caught, the DA might have refused to file suit against them. If the case had gone to trial, the rapists' lawyers would have been able to question Carol extensively about her sexual history. Based on this testimony, the jury might very well have found them innocent.

But thanks to feminist agitation, Carol's treatment was markedly better than it would have been five years ago.

Carol began talking to the two men at the bus stop. She was about to pay for being insufficiently wary, for being independent. She doesn't have a car; she takes the bus. Sometimes she hitchhikes, sometimes she talks to strangers.

The men joked with her at the bus stop and then offered her a ride home. She agreed, told them she had some marijuana they could smoke in the car and walked several blocks with them toward Fell Street.

Many rapes start like this: most are not the "hit-em-on-the-head-and-drag-em-in-the-bushes" events of popular imagination. According to SF Police Department statistics, 23% of local victims are raped by someone they know well: a boyfriend, friend, boss or family member. Another 19% are raped by acquaintances, people they've seen in the neighborhood or at work. Of the remaining 58%, "the victim is often voluntarily in the company of the attacker," having hitchhiked or accepted a social invitation, according to Assistant DA Maxine Mackler who supervises a sex crimes prosecution team established in 1972.

Carol and the two men walked several blocks, then stopped in an alley next to a boarding house on Fell Street. The larger of the two men, who Carol later learned was Johnny Green, went in to pick up a jacket and then asked Carol to come in and get high. "I stopped," Carol remembers. "I didn't want to go into that alley. I told them I was leaving, handed them my dope and turned around. I felt a hand on my shoulder, and I screamed. A hand covered my mouth."

The two men picked Carol up and carried her into a basement room containing religious statuettes and lit with a dim red light. She thought perhaps the men were cult murderers. "I've got to decide how to act," she thought. "This could mean the difference between being alive and dead tomorrow."

When Johnny Green told her to take off her clothes, she obeyed him, lay down on the bed and did not stop the pair from raping her repeatedly.

"At a time like this," she told me later, "the emotional part of your mind goes dead, but the rest of your mind is working double time. I can remember it all very clearly."

When it was over, Carol focused her attention on the slighter man; he told her his nickname was "Honey Bear," and he kept apologizing. She promised them she had "no hard feelings," and suggested they all "go up to a bar

and get a drink and forget about it." They believed her. Johnny Green even asked her for her phone number. She wrote a false number onto a scrap of paper.

When Carol got outside the house, the fear hit her. She started shaking violently. Honey Bear lent her his coat.

The two men dropped Carol off at a friend's house after she told them she changed her mind and just wanted to go home. Her friend gave her a ride home, and she called the police.

Carol told me she was hesitant about calling the police "after what I'd heard about the way they treat rape victims," but says she received sensitive and courteous treatment.

There has been major change in the treatment of rape victims. In 1972, rape expert Susan Brownmiller, author of *Against Our Will*, was hooted down by a classroom full of rookie New York City cops who insisted there is "no such thing as rape."

In contrast, the SFPD since 1934 has had a specialized Sex Detail that concentrates mainly on rape. "The police are surprisingly good," reports Carol Orshan, former coordinator of volunteer counselors at SF Central Emergency Clinic. "They seem to ask their questions in a caring, yet distant way."

Inspector Chris Sullivan, who has worked on the Sex Detail for six years, thinks policemen have improved their handling of rape victims since the subject has received increased media attention in the early Seventies, but that police behavior was never as bad as the media made it seem. He lectures to incoming recruits about how to treat rape victims they encounter on patrol duty. "No matter what you think," he tells them, "at least appear to be concerned. If you have to grit your teeth, if you don't think there really was a rape, let us [the Sex Detail] make that determination." (Rape victims are initially interviewed by patrolmen and then go to the Sex Detail the next day to make a detailed report.)

When Sullivan interviews victims, he establishes rapport first. "I try to find a common ground with the victim first," he says. "I try to show a genuine sympathy and concern, something she can grab onto. It's not an easy thing to come in and tell some of the clinical details."

Some beat cops are still insensitive. In 1974, the SF Queen's Bench Foundation, a women lawyers' professional organization, studied rape enforcement in San Francisco. Sixteen of 17 patrolmen they interviewed said they believed most of the rape complaints they received. The 17th said, "Most rape reports are not worth the time they take to write" and that a rape victim should "give in, close her eyes and pretend it's someone she knows. After all, it's not the first time she has ever done it."

Sullivan feels that the 17th policeman's response has been projected by the media as typical. "It was never as bad as the media projects it," he told me.

Suspensions of police reaction and a general distrust of the criminal justice system has led volunteer counseling organizations like SF Women Against Rape not to encourage women to report to the police.

"My loyalty is to the woman," says Josephine Hestor, a volunteer counselor at SFWAR. "We ask the woman whether she wants to tell anybody. If she feels like going to the police, we'll help her." But Hestor feels that the process of a court trial, especially considering the low conviction rate, may not be worth it. "It's a drain on a woman's stamina," she said. "You have no control over the development of the case. You are the one who is called to the stand. You are the one that has to answer. The rapist rarely takes the stand."

Hestor also hesitates because she's not sure that sending rapists to prison reduces the incidence of rape. "Prison is no place to learn how not to be a rapist," she says.

Members of Santa Cruz Women Against Rape have directly confronted 20 to 30 rapists and exhibitionists over the last three years, instead of reporting them to the police. A group of five or six women, sometimes including the rape victim, confront known rapists at their home or workplace.

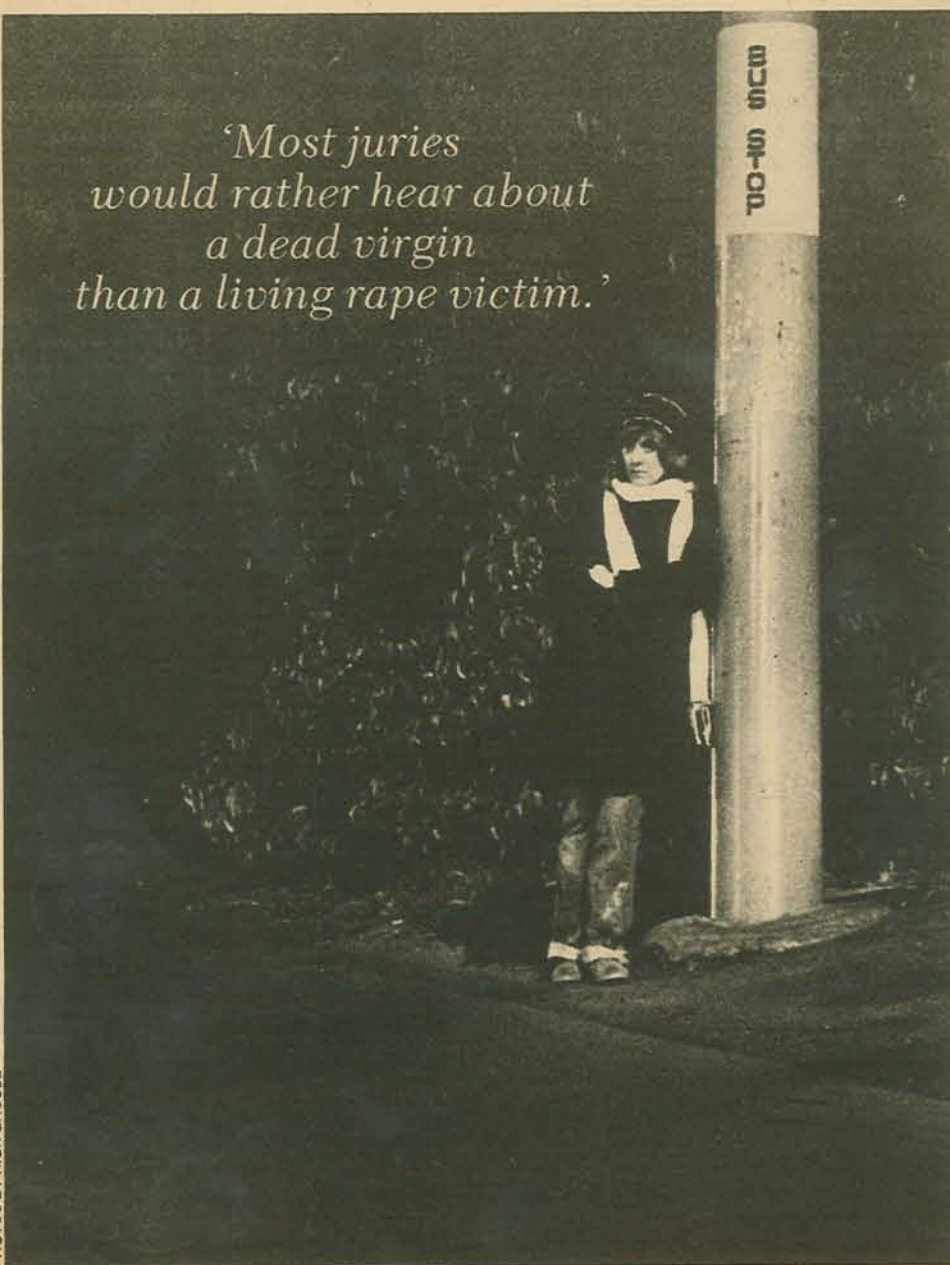
"We don't go and threaten to beat anybody

a San Francisco rape

rape victims get from the cops and the courts?

*'Most juries
would rather hear about
a dead virgin
than a living rape victim.'*

PHOTOS BY RICK GROSSE



up," says Deanne, a member of the group. "We go with reeducation in mind. We let them know that they are no longer anonymous, that we see them as responsible for what they're doing and expect them to change." Deanne thinks that the verbal confrontation works better than physical retaliation. "That would put the man in a powerless place, and he would want to get back at women, perhaps by raping again. Rape is a way to feel powerful."

Two policemen picked Carol up at her house around 11:30 pm, questioned her briefly and then drove her to SF Central Emergency Clinic for the examination which helped prove that she had been raped.

Procedures at Central Emergency have changed considerably since 1974, when the Queen's Bench Foundation study exposed widespread contempt for rape victims. Nurses told Queen's Bench that one or two of the doctors were "brutal" when they examined rape victims. A doctor told them, "Perhaps even a majority of the physicians freely admit they are consciously or unconsciously of the opinion that the rape was preventable by the victim and thus not truly 'rape'."

The study put pressure on Central Emergency to institute a volunteer counseling program coordinated by a paid employee. The clinic has also installed shower facilities and secluded treatment rooms, and has started to screen out doctors inconsiderate of rape victims. Carol had no complaints about her treatment.

At about 1 am, policemen took Carol back to the boarding house on Fell Street. Johnny Green was standing in the hall. She thought Green was one of her attackers, but she was too shaken to make a positive identification. "I didn't want to throw someone in jail in my condition that night," she remembered later.

A week later, she picked Green's

photograph out of a group of six shown her by the Sex Detail. When police questioned Green, he told them he'd been in a bar on Haight Street all that night, but that he'd seen his friend "Honey Bear" come in and leave with a "white girl." He told police his friend's real name was Rob Casey, an ex-convict still on parole. Casey's parole officer turned his address over to the Sex Detail.

According to police, Casey first told them he couldn't remember the incident, then said, "If a young white girl was with me that night, she came along with me because she wanted to, not because I forced her to."

For about ten days after the rape, Carol says she was "totally unemotional and cold." Then, after one of her roommates brusquely ordered her to do a minor household task, she exploded. "I walked into my room, closed the door and started throwing things around," she told me later. Over the next several weeks, she lashed into uncontrollable fury, especially whenever a man told her what to do. She couldn't work for a week. She didn't have sex for four months. For six months, she could only fall asleep around 4 am with the radio going. She saw a psychiatrist at a hospital clinic three times. She quit her job at Bank of America, moved to Sausalito and started working as a housecleaner.

In October, a SF Superior Court Judge found that there was sufficient evidence against Casey and Green to warrant a trial. In lieu of \$10,000 bail, both men were held in SF County Jail. They were to stay there for the next six months before their guilt or innocence was determined.

Late in October, the judge declared a mistrial when she discovered that the DA and the police had not told defense attorneys about the small jar of marijuana in Carol's possession the night of the rape.

In mid-March, the case came to trial

again. Carol's casual lifestyle, and her use of marijuana, cocaine and barbiturates made a conviction unlikely, the DA in charge of her case thought. He told Carol, "Most juries would rather hear about a dead virgin than a living rape victim." He told her to dress demurely and hope for the best. Later, Assistant DA Maxine Mackler told me, "In another county, I'm not even sure they would have filed this case."

Only a small proportion of the reported rapes reach trial. The Queen's Bench Foundation study found that suspects were arrested in 111 out of 291 reported rapes between January and November 1974. Of the 97 files Queen's Bench could locate in the DA's office, 21% of the victims refused to press charges, and the DA's rape unit dismissed charges in 47% because it didn't think there was much chance of getting a conviction. In many of these cases, Queen's Bench reported, the victims were hitchhikers, prostitutes or stepchildren of men who raped them.

Until January 1975, defense lawyers could ask rape victims almost anything about their previous sexual history because a women's previous chastity was supposed to help the jury determine whether or not she had consented to have sex — the standard defense in rape cases. This provision was removed in a 1974 rape law reform package passed by the California legislature over the resistance of defense attorneys — including the ACLU. Defense attorneys can still try to damage the woman's credibility by asking her about anything that might have affected her ability to remember — in Carol's case, her drug use.

In 1975, the California Supreme Court threw out a cautionary instruction traditionally offered to the jury by the judge. The instructions cautioned the jury to "examine the testimony of the female person with caution."

Despite this narrowing of the humiliation of rape victims, Green's and Casey's attorneys managed to introduce the fact that Carol had used drugs and had lived with her boyfriend. They even subpoenaed the psychologist she saw three times after the rape.

"I resent this," she told me later. "They try to make it humiliating. They get you to contradict yourself. They make you look like a liar."

At the end of each day's trial, a sheriff's deputy handcuffed Green and Casey, who are black, together. The muscular Green, with short hair, wore a faded denim shirt and pants and a fine hairnet over his parted hair. The deputy fiddled with the handcuffs a moment, and then led the pair down the elevator and out to the sheriff's van to return them to the city prison.

Neither Green nor Casey had the money to pay a lawyer or get out on bail. Punishment for rape falls most heavily on black offenders: the Queen's Bench study found that white women are much more likely to report rapes by blacks. A 1967 study of rape by an association of black attorneys in Baltimore, Maryland, found that 78% of the blacks charged with raping whites were found guilty, against 57% of the blacks charged with raping blacks. The Baltimore study also found that blacks convicted of raping whites received sentences five times as long as those convicted of raping blacks: 15.4 years, compared to 3.18 years.

Although many whites assume that the majority of rapes involve black men and white women, the percentage is considerably smaller. A detailed Philadelphia study by sociologist Menachim Amir found that only 7% of the

reported rapes were black-on-white. In San Francisco, black-on-white rapes account for 42% of the total. Black women are the most vulnerable to rape: although they account for 14% of the SF female population, they are on the receiving end of 23% of the rapes.

After the trial, Green's defense attorney, a black man, told me, "I grew up in the South, where you could get lynched for just looking at a white broad the wrong way. The jury can't identify with my guy. It's easy for them to identify with the victims." The other defense attorney, a white, put it more bluntly: "When you have a 110-pound white girl who says she has been raped by two black guys who look like gorillas, you've got a problem."

The defense lawyers attacked Carol's credibility and argued that she had consented to the sex. Casey briefly took the stand to argue she had consented, but he damaged his own credibility by refusing to admit he had told police detectives such details as his birth date. In rebuttal, the DA played the tape of his conversations with the detectives.

The judge sent the jury out to deliberate at nine on Friday morning. It took them until seven that night to reach a verdict of guilty.

One woman who went into the jury room undecided talked to me afterwards about the deliberations. The first ballot was seven for a guilty verdict, two for not guilty, and three undecided. "I really don't believe in the prison system," the woman told me. "Then I looked at the evidence, what there was of it, and realized that it really seemed to back up the girl's story rather than theirs."

Of the other jurors who did not want to vote guilty, one was a woman who was shocked by Carol's "promiscuity" — the fact that she had lived with her boyfriend. A conservative man was equally shocked by her drug use. By seven o'clock, the two men had been convinced that these factors were not relevant to the rape.

Three days later, Casey and Green were sentenced to five years to life in state prison. They will serve a minimum of two and a half years and will have a release date set within three years.

One of the two blacks on the jury held out for acquittal for several hours. A white juror told me, "I didn't like being part of a predominately white jury. There was so much hatred in the defendants' faces when we came in and announced the verdict. It was an absolutely harrowing experience, absolutely draining."

Two studies of rape

Against Our Will by Susan Brownmiller, Simon and Schuster, \$10.95. **The Politics of Rape** by Diana E. H. Russell, Stein and Day, \$10.

By Diana Ketcham

Rape is both the most dramatic and the most perplexing issue to be raised by the women's movement in recent years. Everyone is ready to decry rape, but it is difficult to explain and more difficult still to prevent.

Unlike the neat political issues of equal pay and affirmative action, a discussion of rape leads us into the shadowy areas of sexual psychology and, worse still, of race. It must be with some relief that feminists have noticed the appearance of two competent books

continued next page

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continued from previous page

on the subject: *The Politics of Rape* by Diana Russell and Susan Brownmiller's *Against Our Will*.

The Brownmiller book is an encyclopedic study of the history of rape, to which Bay Area-author Russell's collection of interviews serves as a useful appendix. *Against Our Will* is the kind of work people describe as monumental. It is impressive in the sheer weightiness of the data Brownmiller has collected from every imaginable source of information about rape: history, law, psychology, criminology. Useful as all this material is, it is often presented without enough analysis, or with analytical implications that are disturbing. Anyone who turns hopefully to *Against Our Will* for a clear-cut answer to the question of what rape should mean to feminists is going to be disappointed.

Brownmiller begins with history, chronicling the incidence of rape in war and revolution and under various social institutions. The effect of her documentation of violence done to women, from the days of Troy to Bangladesh, is to reduce rape to an atrocity. It is chilling to contemplate the Nazis' rape of Jewish schoolgirls or the gang rape of a young Vietnamese woman by a group of US Army marauders at My Lai — just as it is to contemplate the fate of victims of the Hiroshima blast or the Auschwitz ovens. But there are always atrocities in times of war or political strife. What do these horror tales really teach us about rape, and particularly about the sex antagonism in our society which encourages it?

We learn more from Brownmiller's later chapters that deal with specific issues such as race. The author, herself a veteran of the civil rights movement and other liberal causes of the Fifties and Sixties, is able to examine the conflicts between feminist and left-liberal positions on rape without flinching.

She exposes the callousness toward the interests of women inherent in the old left's habit of dismissing rape as nothing but a racist tactic for persecuting black men. Brownmiller examines some of the famous cases of black against white rape in American history, such as the trials of the Scottsboro boys, Emmet Till and Willie McGee. Her study shows how this

knee-jerk reaction has made the left blind to how the powerless of both women and blacks has been exploited for racist purposes and to how white women and black men are played off against each other in the face of a rape charge. Besides, only 10% of all rapes are interracial; the most common rape is of black women by black men, which undercuts the liberal fear that taking rape seriously fans the fires of racism.

Another thorny issue Brownmiller faces head-on is the old taunt that women really want to be raped. "Do we want rape? Do we humiliation, degradation, and violation of our bodily integrity?" Brownmiller asks. Russell responds indirectly, through interviews that make it clear the raped women speakers were often terrified for their lives.

What's more, Brownmiller's statistics on rapists and victims undercut the idea that women invite rape by scanty dress or flirtatious behavior. Few rapists are motivated by sexual desire in itself. The average rapist is not likely to be disturbed or frustrated in his sex life, but rather to be from a low socio-economic group where violence is common as an outlet for hostility against society. Also, most rapes are planned in advance, nearly half are carried out by pairs or gangs, and many are committed against "unattractive" women, children, and old women.

If, then, the idea that women encourage rapists is not supported by the facts about rape, where did the notion come from? Brownmiller easily reduces the myth of the rape-starved woman to a pat justification for the aggressiveness our culture encourages in men. She also places blame on modern psychology, especially the Freudian theory of female masochism. Although Freud uttered not a word on the subject of why men rape, his concept of female masochism, especially as developed by his follower Helene Deutsch, gives powerful support to the notion that women enjoy being violated. According to Brownmiller, this is just another aspect of Freudian cultural bias. Since in the Victorian milieu in which Freudian theory grew, sex was seen as inherently painful to women, Freudians were led to reason that a woman who enjoys sex enjoys it as pain.

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*It's common for a rapist
to be surprised that
the woman takes it
with such bad grace.*

the way it exposes general attitudes toward women through examining rape. The bulk of Brownmiller's evidence makes the simple point that, as a crime against women, rape has been taken lightly to the extent that women are seen as unimportant, not to mention deceitful, masochistic and fickle. And in the view of society, rape itself is not so different from "normal" intercourse, which is assumed to be an aggressive act against a partially unwilling woman. Both Russell's and Brownmiller's interviews with rapist and victims reveal how common it is for the rapist to imagine that he is only doing what is "natural" for a man, and to be surprised that the woman takes being raped with such bad grace. (A good number of the rapists in Russell's book called up their victims afterwards to ask them out.) The idea that rape is just an unusually athletic rendition of the normal thing is what some policemen express when they say that rape doesn't exist, and what the courts imply when they consider a woman with an active sex life as less likely to have been raped.

Against Our Will argues sensibly for legal reforms that would weed out such puritanical and anti-feminist values from the treatment of rape cases: the classification of rape as a crime of violence, like assault, rather than a sex crime, the elimination of the requirement that the victim have struggled to prove she did not consent, and the exclusion of the victim's sexual history as evidence. She also sheds light on the troublesome issue of protecting men against false accusation, pointing out that there are other crimes

where there is no evidence besides the victim's word, such as robbery when the property is not recovered. Brownmiller points out that juries have been able to judge word against word without requiring the victims to present extensive proof of their moral uprightness.

But beyond this point, many readers will part company with Brownmiller, since many of the legal reforms she proposes seem designed to put more rapists behind bars. It's one thing to want more humane treatment for rape victims and another to cry out for convictions, as Brownmiller and the Russell interviewees do. Brownmiller clearly makes rape into a law-and-order issue with her proposals to suppress pornography and prostitution in order to curb the rape mentality among men.

Finally, there is something unbalanced about Brownmiller's study of rape. Her solution to the "problem" of rape is not at all in proportion to the staggering picture she gives us of its place in the world. She has committed propaganda overkill, giving us so much evidence that rape is firmly ingrained in our culture, both as a fact and as a reflection of hostility between the sexes, that no imaginable remedy appears adequate. A realistic response to the existence of rape as Brownmiller describes it would be cynical acceptance of it. This is not a far cry from the traditional anti-feminist view, the sort the author got from hard-boiled cops who shrug and say "What do you expect us to do about it, sister?" I don't think this reaction is what Brownmiller intended. ■

Memo of the Week

ITEL
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To: ALL EMPLOYEES
ONE AND TWO EMBARCADERO CENTER
Fr: Dan Hager
Re: OFFICE ATTIRE

The overall impression that the Company creates in the minds of present and prospective customers and other business contacts is an integral part of our ability to succeed in our business of providing sophisticated business and financial services to corporations.

It is for this reason that in the matter of office attire the choice of suitable apparel by all employees should be such that a professional and businesslike appearance is maintained at all times.

Although the selection of clothing for office wear is a matter of individual discretion, all employees are urged to be guided by the following:

Men to wear business suits with dress shirts and ties,
and women to wear dresses, skirt outfits or pantsuits.
Pantsuits are defined as matching pants and blazer-style
jackets.

If you have any questions on this subject, please contact the personnel manager for your division.


D.M.H.

internal correspondence

ITEL
CORPORATION

To: Leasing Personnel
From: Betsy O'Brien
Subject: Office Attire

With regard to the attached memo from Dan Hager discussing office attire, I feel some further clarification is needed.

There have been some violations recently to the new office policy such as women in a wide variety of pants "outfits". These "outfits" do not meet the policy pants suit definition. A pants suit should have the jacket and pants matching in color or design. The jacket should be long-sleeved and blazer length.

If you have any questions on the above subject, please contact your personnel manager.

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Smoke no more

Twelve local groups that want to help you stop smoking

By Louise Cox

"Nobody ever died of stopping smoking," Frank Dietrich tells his stop-smoking group at a Smoke Enders meeting at the Holiday Inn on Van Ness Avenue. The 30-odd would-be habit kickers laugh half-heartedly, grimacing. It may not be terminal, but it sure is a fight.

In doctors' offices, hotel meeting rooms and community centers, people are meeting to learn how to stop smoking. The methods range from behavior modification to acupuncture. For those who do not smoke, the problem might seem simple: just quit. It is not so easy for those addicted to the social and physical need to light up a cigarette frequently. Mainlining nicotine won't stop the craving. Playing with a pencil won't satisfy the need to do something with the hands. The throat gets tight, the mouth puckers, teeth feel bigger, fingers drum or fidget. The mind won't concentrate. The main reason to smoke seems to be the desire to avoid the discomfort of not smoking.

Recent years have seen a host of smoking cessation groups spring up around the Bay Area. Earlier this year the Kiplinger Washington Letter, a national newsletter of economic tips for entrepreneurs, reported that smoking cessation now ranks among the most profitable of service industries, right up there with upholstery and lawn care.

Why do people feel a need to get outside help in what is really a personal decision and experience? Dr. Hubert Henderson, a habit control specialist at the American Clinic on Post Street, says, "Outside help is usually the last resort. A smoker will try to quit by himself, more than likely fail, then end up smoking more out of frustration. It can become a never-ending cycle."

There's no independent research into the suc-

cess rates of various stop-smoking schemes, but the groups we talked to locally claimed rates from 48% to 85%. Some of the groups offer a money-back guarantee; most offer free introductory lectures that outline their methods.

Most stop-smoking groups involve some form of behavior modification. Since smoking dominates every aspect of the smoker's life, from the first drag in the morning to get started to the last one at night to relax, behavior modification seeks to teach you how to deal differently with situations where smoking seems instinctive.

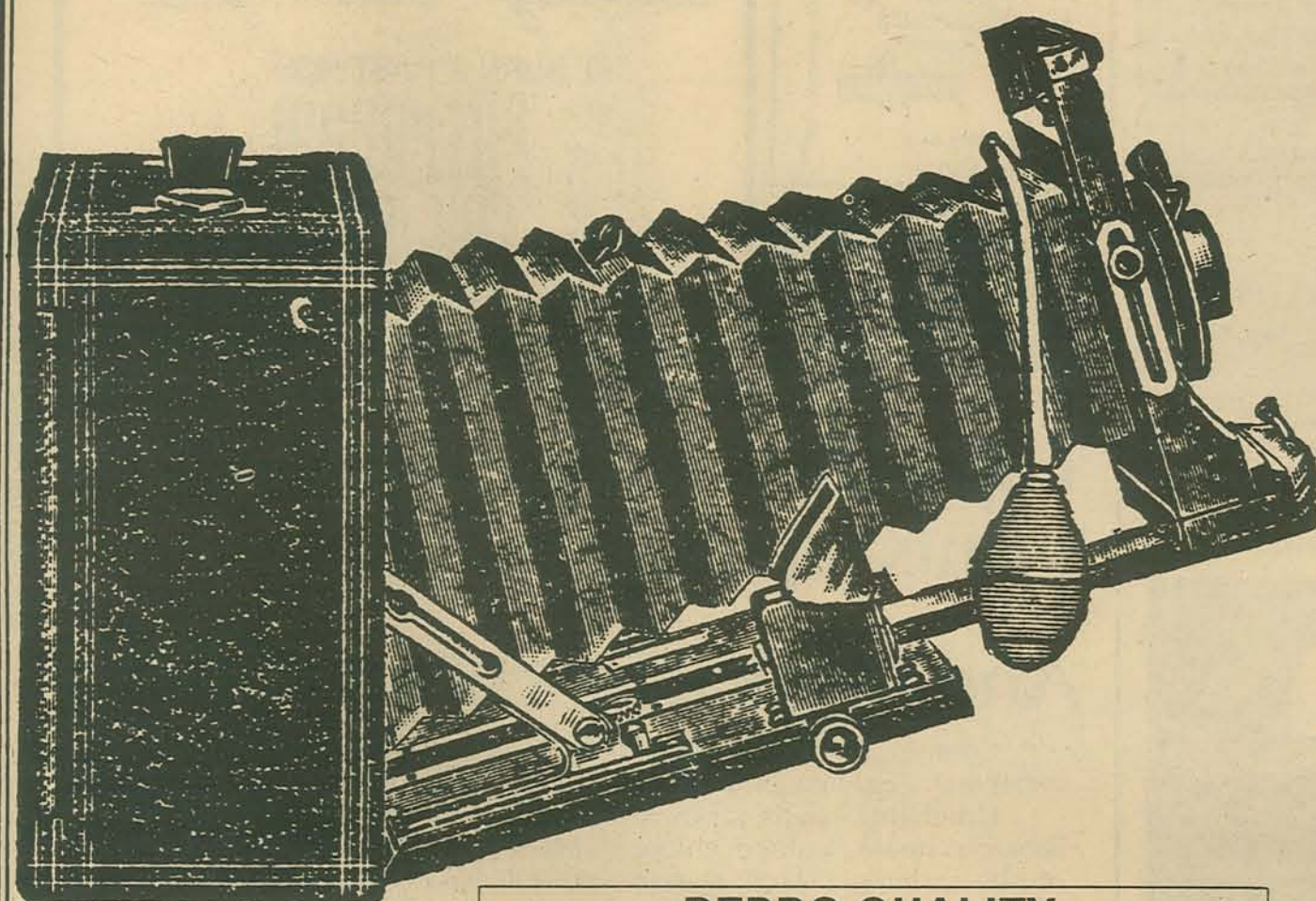
Smoke Enders of S.F., 284 Tamarisk Dr., Walnut Creek, 937-HELP. "Blame all the bad feelings on smoking," moderator Frank Dietrich tells the 36 participants at a Smoke Enders meeting. "Give credit for the good things you feel to not smoking." They meet weekly for nine weeks at a cost of \$195. This is their fifth meeting and a crucial one — this is the last night they will smoke.

Most are puffing away on the low tar-and-nicotine cigarettes they have been told to change to in the last few weeks. "Don't worry about it," Dietrich urges them, "You are ready for this! Think how good you will feel when that smoke screen is lifted."

One shy woman is concerned because her temper is a little short since she hasn't been smoking regularly. "Is that it?" asks Dietrich, "or is it that maybe since you've been handling your smoking habit you are a little more assertive, have more self-respect, and maybe just don't feel like taking guff anymore?" She smiles. "Maybe," she replies.

Smoke Watchers, 1939 Divisadero, SF, 922-1939. A Smoke Watcher never just lights a cigarette. First you have to fill out a form rating your desire to smoke and the time and activity involved. Then you have to retrieve the cigarette from the inconvenient place where you've stashed the pack, search for the half-hidden matches, fetch a clean ashtray from the refrigerator or some other unlikely place. Then you fill out another form to register your satisfaction from the smoke, wash the ashtray and put everything away again.

Smoke Watchers, a national organization, offers a 14-week program with weekly sessions. Groups meet at the SF YMCA, 620 Sutter, every Tuesday at 5:30 pm, and at Mary's Help Hospital in Daly City on Wednesday evenings at 7:30. The cost is \$5 per session.



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Smokers' Seminars, 3410 Geary, 386-2940. "You are a junkie," Joe Zeitchick tells his group. "You can't just take one drag then stop. You are an addict! There is only one way to stop. Boom! Cold turkey. Stop and stop for good."

Zeitchick runs Smokers' Seminars with the help of a part-time assistant. He developed the teaching plan himself, based on his own experience as a heavy smoker who stopped for good. The cost is \$120, with a money-back guarantee.

Zeitchick's approach is a tough, gut-level method. If you are going to stop, stop. Don't cut down, don't change any of your natural habits, don't play around with substitutes, and the big don't: don't kid yourself. He warns against making changes in lifestyle — don't avoid coffee, booze, people who smoke. Don't give in to anything — face the situation head-on as it comes up.

First there is a no-charge introductory meeting; then five sessions run Monday through Friday of one week, followed by another one the next Monday. The smoker sets a stop day, usually Wednesday of the first week, and the following sessions consist of reinforcements and examination of the smoker's way of handling his or her cessation.

Sunset Medical Center, 2409 19th Ave., S.F., NO-HABIT.

You the smoker enter a cubicle with a large ashtray full of cigarette butts and ashes; the carpet and a small table are studded with burns. You sit down at a small machine run by a therapist on the other side of the partition. A small band is attached to your wrist. You light up, an electric stimulus snaps in your wrist as you touch the cigarette to your lips. As you release the smoke, a fan blows it back into your face. The method is called adverse conditioning.

"It isn't so sinister," says Roame Brown, one of the psychologists who work in this program. "It is the way most of us are taught — the baby reaches for something and the mother slaps his hand. He learns a certain action isn't good."

The adverse conditioning program requires five days of one-hour sessions for the first week, then eight weeks of one-hour group meetings of behavior modification techniques and reinforcement. The cost is \$250, which can be paid over a one-year period, and you get your money back if you're still smoking after five days of the aversion therapy.

The Center also offers other methods: a seven-week behavior modification group, \$150; self-hypnosis instruction, five sessions over five weeks, \$15 per session; and a free film and lecture on how to control the smoking habit. (Scheduled by interest, so call for time and date.)

Smokers S.O.S., 2707 35th Ave., SF, 661-7788. Joyce Jones, Elenore Boddy and Leah Gans,

three women who stopped smoking, pooled their experiences to put together this program to help other people quit.

They teach a six-session course; at the end of the fourth session the smokers stop smoking, but they continue for two more weeks of sessions to reinforce their nonsmoking habit.

They stress a reasoning approach and mind and body coordination. "You can control your body through your head," Jones assures. "We give specific thinking techniques to practice. Smoking is in the head more than anywhere else."

One of the first things they impress on the smoker is to understand his or her reason for quitting. "Health won't make it," says Boddy. "But there is probably a more personal and concrete reason the individual can use to build his approach on. It doesn't have to be a lung disease or heart trouble. It could be playing a set of tennis without passing out."

"Working on disassociation is usually the toughest," Gans adds. "Smokers are so used to having a cigarette with coffee, with a drink, with talking on the telephone. It is associated with just about everything the smoker does throughout the day. We don't suggest that anyone should change their lifestyle, but that you will be better off in the same world without smoking."

Each weekly session lasts about two hours, and the cost is \$165 (with discounts for prompt payment), \$125 for students, \$100 for senior citizens.

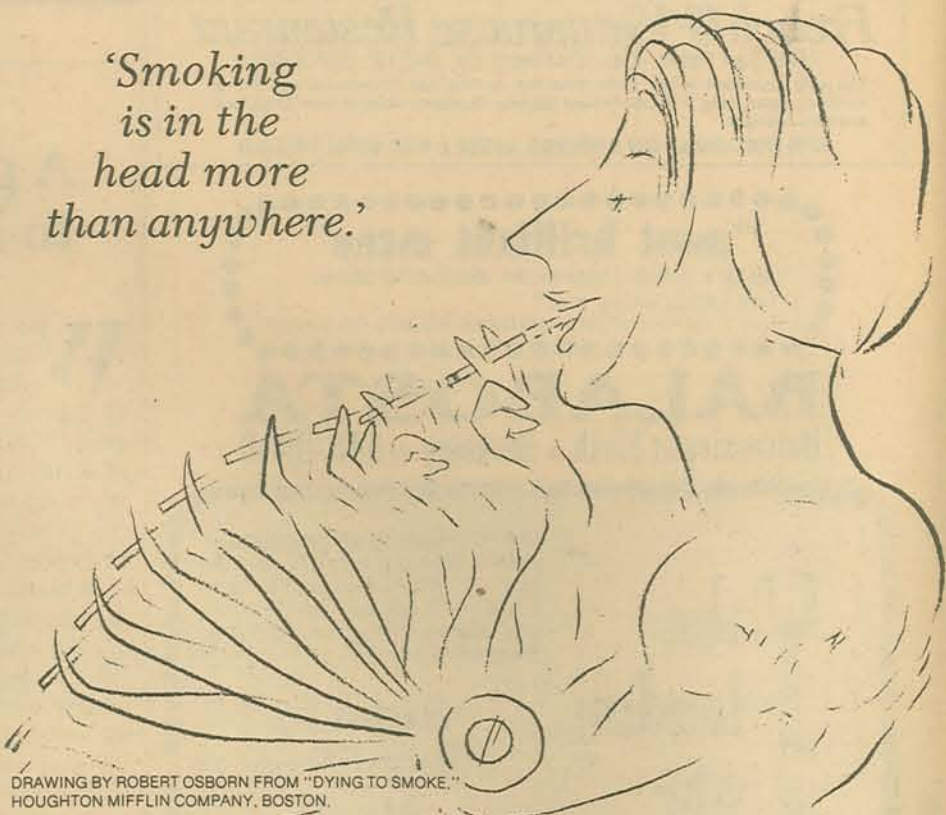
Kaiser Permanente, 2200 O'Farrell, SF, 929-5212; 3779 Piedmont, Oakland, 645-6561. "Nobody wants to quit smoking," says Gahled Temple, director of the Stop Smoking Clinic. "They just wish they didn't smoke."

Kaiser's program is based on small groups, each no larger than 12 people. They meet for an hour and a half twice a week for the first month, then once a week for nine weeks. The cost is \$42.50 for Kaiser members, \$85 for non-members.

Everyone in the group stops smoking in the beginning of the third week. Before this, the meetings are geared to recognizing the individual's habit traits, handling situations that trigger the desire to smoke and planning a daily schedule to get the smoker over the hump when he or she actually stops. "Most people are terrified of failure," says Gahled. "We take the fear and anxiety out of quitting before the person actually stops smoking."

Fort Help, 169 11th St., SF, 864-4357. A one-time lecture by Dr. Joel Fort. "I try to give a smoker as much help as possible in one evening," says Fort of his Breathe Free program. "The first portion is a short lecture on the physical and social causes of smoking. Then

'Smoking is in the head more than anywhere.'



DRAWING BY ROBERT OSBORN FROM "DYING TO SMOKE," HOUGHTON MIFFLIN COMPANY, BOSTON.

there is a question period where the smoker can discuss his personal habit. Finally I teach as many techniques as possible — deep breathing exercises, relaxation aids, aspects of behavior modification."

The cost is \$10, the session held when a group of at least ten people sign up and pay a \$5 deposit. But, Fort adds, "No one is turned away because of their inability to pay."

Seventh Day Adventist Church, California/Broderick, SF, 921-9016. The Seventh Day Adventist Church has been teaching a "Five Day Program" to stop smoking since 1948. The church started smoking cessation clinics for converts to their faith, because smokers and drinkers are not allowed in the flock. "We believe the body is the temple of God and should not be harmed intentionally," says the Rev. W. A. Potter, minister of the church. He adds that the smokers group is open to anyone and is not a religious program. "I won't even talk to you about my beliefs or my church's during these five nights," he tells the group.

The program takes place about once every 60 days; the cost is a \$5 registration fee for printed materials. Potter and a volunteer lay physician work with smokers for five days.

On the first night of the meetings everyone pledges, "I have chosen to stop smoking."

The mainstays of the plan are plenty of rest to calm nerves, warm baths for relaxation and water and fruit juice drinks to flush nicotine out of the system.

Each participant is encouraged to pray for strength and will power. "We don't leave out the spiritual aspect," says Potter. "Whatever the person's faith, it can be used for assistance in going through a rough period."

Hypnosis

US Public Health Service Hospital, 15th Avenue/Lake, SF, 752-1400. "You are relaxed, very relaxed," chants Dr. George Grayson, a pulmonary specialist. "Your eyelids are feeling heavy. You will want to close them. I am going to count from one to 20, and then you will be very relaxed. You will remember what I have said. Now . . . you know the taste of a cigarette. That taste is awful, foul, disgusting. You do not like it. When you feel you want a cigarette you will remember the bad taste of it in your mouth, and you will not smoke that cigarette you

continued on page 23

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A glutton's guide to Easter food

By Carol Field

Who have been spoiled by a winter of warm weather may have a little difficulty realizing that the celebration of Easter, Christianity's most important religious holiday, coincides with the appearance of spring and the renewed fertility of the fields. It's a time of feasting and celebration after the privations of winter and the restrictions of Lenten fasting, a rite of spring, a festival of rebirth, a religious holiday with its roots deep in pagan ceremonies.

And what's a festival without food? Easter used to bring the first fresh eggs after a long winter, which may explain their prominence in the celebration of the day. As symbols of the life that returns to nature, they have been dyed and exchanged at this time of year since the days of ancient Egypt and Persia. The Greeks always dye their eggs red to express the joy of resurrection, and if you go to the Delphi Greek Pastry Shop (3191 Mission St., SF, 285-4096) or Olympic Pastries (3719 Mission St., SF, 647-6363), you'll find tsourekia, the traditional Greek Easter bread with the red egg baked right into it. The Olympic makes a large, braided round loaf with five red eggs on top as well as koulourakai, the sesame seed decorated cookie that is traditional at the Easter meal.

Russians celebrate Easter with ornate Orthodox ceremonies and feasting of epic proportions. Traditional dishes include kulich, a tall, cylindrical coffee cake made with lots of butter and spices and studded with raisins and nuts, and pashka, a molded cheesecake made from baker's cheese. You can order both from the Tip Toe Inn (5423 Geary Blvd., SF, 221-6422), the extraordinary Russian delicatessen which will also provide succulent smoked chicken, turkeys and ducks as well as such delicacies as liver pate, eggplant caviar, smoked salmon and marinated mushrooms that traditionally deck the zakusa, a cold table with a lavish feast of small dishes. Gregor Triantafillidis, proprietor of the Acropolis (5217 Geary Blvd., SF, 751-9661), both a delicatessen and bakery with Russian and Greek specialties, has ducks, geese, chicken and turkey smoked to his own special recipe as well as making kulich and a creamy pyramid-shaped pashka. The kulich is available now, the pashka and poultry after Monday, April 12, and since Orthodox Easter is celebrated a week later than its Western counterpart, you can continue to feast on these glorious delicacies until the end of the month.

Italians, especially Tuscans, eat buccellato, a ring-shaped sweet egg bread with anise flavoring, for Easter, and you'll find it with hard-boiled eggs embedded in the top at the Dianda Italian American Pastry (2860 Mission Street, SF, 647-5469), the Cuneo Bakery (523 Green St., SF, 392-4969), and the Buon Gusto (5010 Telegraph Avenue, Oakland, 653-0350). The Cuneo makes a little man of the same sweet dough with a colored egg in his stomach, and all these bakeries make a colomba, a sweet bread of panettone dough baked in the shape of an Easter dove and dusted with powdered sugar. The Stella Pastry Co. (446 Columbus Ave., SF, 986-2914) not only makes the colomba, but you'll find the bakers there hard at work making the hollow chocolate eggs of various sizes that Italians traditionally fill with toys and candy surprises. If you call ahead, the Stella will even make a sacripantina in the shape of an egg with macaroons decorating the base. That nonpareil, their specialty, is an extraordinary confection, an irresistible creamy cross between zabaglione and zuppa inglese laced with rum and maraschino liqueur, the apotheosis of dessert.

Romans celebrate Easter with abbacchio, milk-fed baby lamb which can be flavored with rosemary and spit- or oven-roasted, and R. Iacopi (1462 Grant Ave., SF, 421-0757) North Beach's oldest butcher shop, will have one for you if you ask. Mr. Iacopi will also provide capretto, which is suckling kid, but be sure to order it in advance. At Molinari Delicatessen (373 Columbus Ave., SF, 421-2337) the season's specialties are a rich ravioli stuffed with capon, prosciutto and pine nuts as well as a galantina made with turkey and colomba bread imported from Italy.



PHOTO BY CHARLY FRANKLIN

Franco Santucci of Stella Pastry

Boudins and saucissons, rich soft sausages that are often a part of French holiday festivities, can be purchased at Marcel and Henri (2000 Hyde St., SF, 885-6044) along with their usual assortment of pates which include a pate de lapin. But in honor of the Easter bunny, perhaps you should skip that one and try a duck or chicken liver variety instead. Pig by the Tail (1512 Shattuck Ave., Berkeley, 843-4004), Berkeley's remarkable charcuterie, has decided to make jambon persille, molded parsleyed ham in aspic, a Burgundian culinary tradition, eggs in aspic, and brioche specially for Easter. The Cheese Company (3893-24th St., SF, 285-2284) has found a husband and wife team in Mendocino to provide their Easter treats; he makes the fresh goat cheese and she whips up kulich, the Russian yeast rising cake.

At Scandia (156 Powell, SF, 986-5728) try the semla, the special Swedish bun flavored with cardamom and filled with almond paste and whipping cream. They are traditionally dipped into a bowl of warm milk and eaten just before fasting, but you can just pop one into your mouth whenever you'd like. Like many other bakeries, they make a hot cross bun, which began as a specialty just for Good Friday with its cross on top, but now it's available everywhere for the entire season. Particularly delicious ones can be found at Knopp's (5427 Geary Blvd., SF, 751-7912) and Fantasia Bakery (3465 California St., SF, 752-0825), where Easter has inspired the bakers to frenzied production. There is a profusion of cakes in the shape of easter eggs, bonnets, and rabbits made of buttersponge or chocolate with currant jelly fillings, a special rabbit of brioche dough, and that doesn't even count the petit fours, cookies, cake squares, and chocolates made to look like bunnies, chicks, eggs and baskets.

Clearly the holiday is a baker's delight. Robert's Cake Shop (1401 Irving St., SF, 731-2418) makes a lamb cake with coconut for fur and cloves for eyes. Ahrens (1946 Van Ness, SF, 885-5060) makes bunny- and egg-shaped cakes, as does Hans Danish Home Bakery (2009 Shattuck Ave., Berkeley, 548-5480). Jurgensen's Lafayette Italian-French Pastry (2148 Union St., SF, 931-7655) is particularly proud of its Mary Ann, a hen's nest with meringue and coconut chicks. Just Desserts (248 Church St., SF, 626-5774, and 1469 Pacific Ave., SF, 673-7144) has a solid hit on its hands with a new coconut orange cake which you'll be able to eat for the next month in the shape of an egg, and Knopp's is making its Easter version of a buche de noel with Easter scenery on top of the log.

Ecumenical eaters will find apricot, prune, and poppy seed hamentaschen for Purim at Knopp's and do-it-yourself types of all ethnic persuasions will find happiness at G. B. Ratto (821 Washington St., Oakland, 832-6503). Whatever your traditions, the ingredients can be found at this extraordinary international grocery and delicatessen. Want mahlab, the rosy sweet flavoring Armenians use for their Easter bread, sesame seeds for Greek koulourakai, ricotta for ravioli or cannoloni? No kai, ricotta for ravioli or cannoli? No problem. How about Spanish jambon de serrano or red dye for Greek Easter eggs? This is the place. ■

MUSIC/CHUCK FAGER

Antonia Brico's homecoming

The composer returns to Oakland

Antonia Brico, almost superstar, recently came home to Oakland to conduct members of the Oakland Symphony Orchestra. When I left the audience was still on its feet, the Paramount Theatre resounded with applause and cheers, and Brico was taking her fifth, unbelieving bow.

It isn't hard to find doubters of Brico's talents. She labored in almost complete obscurity for more than 30 years, teaching music and conducting in Denver, until a former student named Judy Collins paid tribute to her mentor by making a film, *Antonia: A Portrait of the Woman*. The film was widely shown and praised, especially among people conscious of the women's struggle. In its wake, Brico has gone from conducting fewer than ten concerts annually, most with her semiprofessional Brico Symphony Orchestra in Denver, to a hectic, fulltime string of engagements like the two nights at the Paramount, and a new album on Columbia Records.

Yet few of her new engagements are with the really top-drawer orchestras in the country. That honor has so far been reserved for Sarah Caldwell, director of the Boston Opera Company, who has made the cover of *Time* and conducted at New York's Philharmonic Hall. (Two women have conducted in SF this season: Helen Quach, the conductor of the Manila Symphony Orchestra, conducted the SF Symphony, and Fiora Contino, of the University of Indiana, conducted the Spring Opera's "St. Matthew's passion.")

And the whisperers suggest, or outright declare, that this is as it should be: Brico is a second-rate talent who does not really merit much higher status or notice than she has received. If it hadn't been for the film and the resulting mix of hoopla, solidarity and guilt, she would still be a Denver unknown, with no great loss to concert music.

Now, one performance is not enough to make grand judgments about a conductor, but what I heard in Oakland made me doubt the doubters very much. The Oakland players, who sponsored the concert on their own as a cooperative venture to fill in a gap in their official concert season, performed with gusto and evident admiration for the female maestro. Perhaps a more famous ensemble would have shown more polish, but they could not have evidenced more dedication to their work. With such a willing instrument, Brico made music that swept me up into it, along with the rest of the audience. She and the orchestra earned their bows.

The Oakland appearances were a homecoming for Antonia Brico. She was raised there by adoptive parents, decided to be a conductor there, graduated from Technical High School and went on to study at UC Berkeley. She gained early experience as a conductor there during the Depression with the Bay Region Federal Orchestra, a group assembled with federal money to give work to unemployed musicians. But from there she went on to conduct the Berlin Philharmonic and conducted at the Metropolitan Opera House in New York before ending up in Denver. A City Hall proclamation marked March 29 and 30, the days of her return, as "Antonia Brico Days" in Oakland.

The centerpiece of the program was Brahms's Double Concerto for Violin and Cello, Op. 102. This was Brahms's last orchestral work and has been slow to gain a place in the repertory. But it is one of my favorites, combining breathy romanticism with the formality and dignity in conception that one expects of Brahms's best works. Brico took its grand first movement a little more slowly and solemnly than I am used to, but she didn't lose the depth of feeling in it. She was admirably assisted here by the soloists, David Abel, violin, and Bonnie Hampton, cello. Abel and Hampton play together regularly as part of the Francesca Trio, and their work here was brilliant, a dialog and duet that never flagged in melodic excitement. They made the slow second movement sing as it is supposed to, with such limpid charm that the audience abandoned proper concert decorum and applauded at its conclusion. There were flaws in the third movement (for example, the soloist got out of phase with the rest of the orchestra once or twice) but these were minor and did not dampen the overall impression the piece made.



Antonia Brico: obscure no more

After that, Sibelius's Symphony Number Seven, which concluded the concert, could have been an anticlimax. Written in a single extended movement, the work is all subtlety and shading where Brahms is bold melodic strokes and strong orchestral coloring. But Brico, who was a personal friend of the composer, was in firm command throughout. There was a certain incongruity in her appearance: she has a large jutting nose, her glasses had dowdy pointed plastic frames, and a couple of gray and brown curls occasionally strayed down over her forehead as she worked. Yet she was an imposing figure, with large, strong-looking hands, arcing and pointing firmly to bring out just the sounds she wanted. The Sibelius symphony has been compared to the color play of a sunset; she brought the metaphor alive for me.

The unfortunate part about the concert was that the crowd which responded so enthusiastically filled only half the Paramount's seats. Kay Reynolds, a spokeswoman for the musician-sponsors, admitted to me afterward that they were probably going to take a bath on the venture. "We're still up against the fact that she is a woman," Reynolds told me. "But it was still a worthwhile venture; maybe in another 200 years it will be established that women can be great conductors." I hope it doesn't take that long for the word to spread. There was proof enough those two nights in Oakland.

Passover happenings

By Arlene Blumberg

Passover, the tradition-rich Jewish holiday that commemorates the Exodus of the Hebrews from Egypt into the Promised Land, begins this year on Wednesday, April 14. Herewith, a rundown of events to help you better understand and enjoy this ancient celebration.

A do-it-yourself Seder workshop. Learn how to prepare your home, make traditional foods and lead a service. Sun., April 11, 12:30 pm, Hillel Foundation, 2736 Bancroft, Berkeley. Free.

Fast of the firstborn. Study session with Rabbi Stephen Robbins on the Judaic concept of freedom and meaning of the Exodus. Tues., April 13, 8 pm, Hillel, 2736 Bancroft, Berkeley. Free.

Hillel Seders. Loose, relaxed. Wed.-Thurs., April 14-15, 6:30 pm, \$10/\$5 students, 2736 Bancroft, Berkeley, 845-7793.

Chabad House Seders. Chassidic with homemade matzoh. Wed.-Thurs., April 14-15, \$10/\$5 students, 8 pm, 2340 Piedmont, Berkeley, 845-7791.

Temple Beth Abraham Seder. Kosher, of course. Thurs., April 15, 6:30 pm, \$12/\$7.50 children, 327 MacArthur, Oakland, 832-0936.

SF Hillel Seder. Singing and dancing on into the night. Thurs., April 15, 7 pm, \$5/\$2.50 children, Jewish Community Center, 3200 California, SF, 333-4922.

Temple Emanu-el Seder. Very fancy. Thurs., April 15, 6:30 pm, \$15/\$7.50 children, Hilton Hotel, SF, 751-2535.

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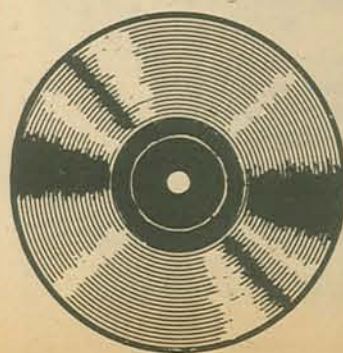
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Mary Hartman, Mary Hartman

Wherefore art thou Mary Hartman?

"Romeo and Juliet," San Francisco Ballet, April 24, 2:30 pm, April 25, 8 pm. SF Opera House, \$2-\$6.95. Info. 431-1210.
"Mary Hartman, Mary Hartman," Channel 44, 11 pm, Mon.-Fri.

Now it may not seem as if the SF Ballet's version of *Romeo and Juliet* and Norman Lear's soap opera *Mary Hartman, Mary Hartman* have much in common. And indeed, their relationship didn't come bounding into my mind until I received a press release from SFB announcing two extra performances of their hit *R & J*. Announcement in hand, I suddenly realized, with some dismay, that after seeing the ballet three times I have an itchy desire to see it again: the same desire I get when 11 o'clock rolls around and it's time for Mary and the farragoes of Fernwood.

It's not that I think much of either piece of entertainment, at least on an intellectual level. Michael Smuin's choreography for *Romeo and Juliet* often has the titillating aura of a Broadway bounce with the Bard, while *Mary Hartman* is a hipster's version of *As the World Turns*. What they share, however, and what constitutes some of their appeal, is a double-entendre, double-barreled approach to their subject matter: they dandle our intellect while catering to the sensual voyeur that lurks within us all.

In *Mary Hartman* we're not only allowed to share intimate disclosures, trials, tribulations and soul-warming moments with the Fernwood folk (the material of every soap opera), but we can feel superior to that material simultaneously. People like me who cringe at the thought of being caught in the act of watching *Guiding Light* can happily enjoy the heart twangs of *Mary Hartman* because they're offered satirically. The show ridicules its characters, but in a loving way. We can identify with them but at the same time keep the psychic distance that satire knowingly provides, and our feelings about Mary and friends can quickly slide from compassion to gentle disdain.

Getting back to *Romeo and Juliet*, the SF Ballet's interpretation is not meant to be satiric, although it certainly approaches that level in the long, staggering death scene of Mercutio, or the histrionics that Lady Capulet displays at the death of Tybalt. (Literally letting down her hair, the distraught lady mounts Tybalt's bier. She's carried off stage straddling the body of her dead lover, flailing her brown locks over his chest with a whiplike orgiastic ferocity.) Scenes like this are embarrassing, as scenes in *Mary Hartman* are embarrassing, but familiarity doesn't always breed contempt. On the contrary it can sometimes, as in the case of *Mary Hartman*, breed addiction; or, as in the case of *Romeo and Juliet*, an affectionate acceptance, flaws and all.

Of course *Romeo and Juliet* is a compelling story no matter what its form. With uncanny accuracy, Shakespeare skillfully combines our most prevalent human preoccupations — love, sex and death — into a melodramatic stew that's irresistible. In the dance version, choreographer Smuin manages to capture at least some of the drama's elemental ambience.

Smuin's ballet *R & J* badly lacks poetic subtlety, but it covers the death-sex territory with showy panache. His citizens of Verona are either slicing away at each other (even the women take part in the swordplay) or avidly demonstrating various degrees of lust. Some of this lust, such as the boyishly ardent Romeo's desire to bed down with sweetly seductive Juliet, are handled with sensitive delicacy, as in the ballroom vignette, when Juliet, who is dancing with Paris, keeps up a constant flirtation with the anxious Romeo. At other times, however, the entire Opera House stage has the feel of a horny farmyard, with every woman a flaunting bawd and every man a panting seducer.

As you may have gathered by now, SFB's *Romeo and Juliet* doesn't have much encouragement to offer either celibates or philosophers, but for the rest of us the ballet has its pleasures. The SFB dancers, given a chance to flaunt their well-embodied sexuality, do so with an energetic, winning eagerness. Altogether there's a satisfying amount of skilled dancing, some



Michael Dwyer as Lord Capulet and Jim Sohn as Paris in the SF Ballet's "Romeo and Juliet."

vigorous workouts for the men, with an enormously impressive performance by Attila Ficzere, who pulls off some fine feats of dance wit. Both couples who dance Romeo and Juliet (they alternate performances) create thoughtful characterizations. I prefer the dainty birdlike Juliet of Diana Weber paired with Tomm Ruud's ingenuous, youthful Romeo to Lynda Meyers and Vane Vest, who are less believable as teenagers, but it's just a matter of taste.

In construction the ballet suffers from some silly, inappropriate divertissements such as the duo of traveling performers who show up in the dusty town square in dashing, spanking-clean, candy-cane-colored red and white leotards, or the trio of performers who are sent in to prancefully waken the drugged Juliet on the morning she's to marry Paris. Their only dramatic function seems to be to fill the music, those pounding rhythms of Prokofiev, well rendered by Denis deCoteau and the new SFB orchestra.

The costumes are ornately Renaissance, lushly colored, with the Capulets all in red oranges and the Montagues in shades of blue, with William Pitkin's scenery (he also designed the costumes) is wonderfully sparse. Much of the ballet is played against a pitch black backdrop with just the simplest of props — a bed in Juliet's bedroom, a large gate indicating the entrance to the Capulets' ballroom. Unfortunately such simplicity, which often serves to give the ballet a timeless feel, is due to end, probably next season when SFB plans to add more elaborate settings.

This *Romeo and Juliet* is no masterpiece of originality, but it's rarely boring. Like *Mary Hartman*, it playfully joggles our expectations. With all its self-conscious lustiness, *Romeo and Juliet*'s concessions to the touted refinements of high culture seem equivalent to *Mary Hartman*'s bow to soap opera bathos. Both are entertaining if somewhat duplicitous efforts to appeal to a new audience by hyping up old forms.

A word of warning: *Romeo and Juliet* is a long show, and if you go to an evening performance you might miss that night's installment of *Mary Hartman*. I recommend the ballet anyway. Mary treads the world at such a slow pace that catching up shouldn't present much of a problem. □

Short takes

Your best theatrical bet this weekend is a delicious production of Harold Pinter's play *The Lover*, playing at a new theater space, "Gumption," 1563 Page St., SF. This is their last weekend, with performances Fri. and Sat. at 8:30 pm. \$3 adm. No phone, so just show up.

The Artists Lobby, now renamed as the SF Art Workers Coalition, has produced a detailed history and critique of the SF Art Commission. The document, an important one, is printed in full in the March 20, No. 26, edition of the Bicentennial Biweekly. For a copy send \$1 to the Biweekly at 513 Valencia, SF, CA 94110. ■

Great America's ghost!

A day at the Marriott Corporation's new red-blooded American amusement park

It's time again for that most pleasurable of journalistic pastimes: saying we told you so. Nearly three years ago (*Guardian*, 7/5/73), Madeline Nelson wrote of the perils-to-be of an impending monstrosity in Santa Clara called Marriott's Great America. Under the headline "Great America: Step Right Up for the Environmental Disaster," Nelson noted, "San Jose has often looked to Los Angeles as a model for development. Now, with its annexed territory sprawling over southern Santa Clara County, San Jose is about to get another Los Angeles trademark in its metropolitan area, a veritable Disneyland-style amusement park."

Though comparisons with Disneyland are inevitable, one thing must be made clear — Marriott's Great America is *not* Disneyland, not by the farthest stretch of a megacorporation's imagination. What Marriott has done is create, on an extraordinary scale, a monument to vulgarity. After a day at Great America I fled the park gagging, clutching under my arm the Great America frisbee forced on me by a hostess with bad skin in a striped jumper. Let me save you the trip.

First off, Great America is incredibly expensive. Admission is \$7.95 for adults, \$6.95 for children under 12 and free for tots under four. For your average family of four, this means an initial investment of \$30, on top of \$1 for parking. At first flush this would appear to be the only expense of the day, since the admission price includes free trips (unlimited) on the park's 27 rides. Good luck to those dreamers who'd imagine they could get by without buying many a burger at a park owned by the people who serve over a quarter of a million airline meals every day.

Marriott's food interests don't stop with serving multicolored hockey pucks to unwary airline travelers. The conglomerate started with Hot Shoppes, those amazing highway eateries with a unique standard of excellence, where you calmly wait for hours for a plastic-wrapped sandwich and three carefully counted potato chips. This is largely because you have no choice — Hot Shoppes have driven just about every Mom's off the map. Today, aside from those in-flight meals, Marriott owns the Roy Rogers Family Restaurant company and the Bob's Big Boy chain — a once-fabled eatery in Glendale which, upon proliferation, turned into a styrofoam burger and wood-chip french-fry haven.

Everything in Great America — every nuance, every turn and twist — is aimed at consumption at a price. The park is littered with shops that sell the most outlandish junk. This is a theme park that consists of five forced metaphors for America — Orleans Place, Yankee Harbor,

Yukon Territory, Hometown Square and the Great Midwest Livestock Exposition and County Fair. Yet the shops pay little heed to which era they nestle in. The same Warner Bros. cartoon character rubbish (Bugs Bunny is the park's emblem) is sold indiscriminately in every epoch — and the day I was there, my fellow visitors were forking over their coin for rabbit-ear hats and duckbill red-white-and-blue caps emblazoned with "Great America" as if it was their solemn and sworn patriotic duty.

Where Marriott hits lowest — as you'd expect from their outside interests — is in the kitchen. You can have a carefully orchestrated choice of the very best of airline food at any of the park's theme restaurants — and you'd better expect to eat at these places if you get hungry. There are big signs at the park entrance that warn, "No food or beverage allowed." In Hometown Square there's Maggie Brown's Boarding House, a cafeteria serving fried chicken, corn on the cob and "down-home cooking." The chicken had some sort of evil crust on it, kind of slimy. If you were raised in a Denny's, you'd find it down-home indeed.

In the County Fair there's a Farmer's Market, heavy with stands like Giovanni's Spaghetti, Jose's Taco Cantina, the Blue Ribbon Barbeque serving chipped beef sandwiches and — wonders! — Bugs Bunny's Fruit and Vegetable Bin selling cellophaned carrots. In the Yukon there's the Klondike Cafe with its franks and beans on a miner's gold pan; the Yankee Harbor allows Captain Morgan to demonstrate the wonders of frozen fish; and the Buffet Le Grand in Orleans Place commits unnatural acts on Creole cuisine.

But the strangest eatery in the park is called A La Burger, described as "fast food on a rotating table." Hamburgers, french fries and cold drinks emerge mysteriously from behind a curtain on an endless carousel. No humans are present — it's all very spooky, a little like applying the marching Chinese enigma to computer burgers.

And Marriott isn't nearly finished with the Peninsula. The corporation is developing a \$75 million industrial park and shopping center near the amusement park, and a multi-story hotel is rising just down the road. Meanwhile, Great Americas are rising in Gurnee, Illinois, and Manassas, Virginia. It all reminds me of the "War of the Worlds," in which the Martians arrive and set up bases from which they proceed to conquer the world. Remember how our side beat the Martians? We failed in everything until the Martians all caught germs, then up and died. After a miserable day at Great America, I wish a pox on the Marriott Corporation, and that goes for Bugs Bunny too. ■



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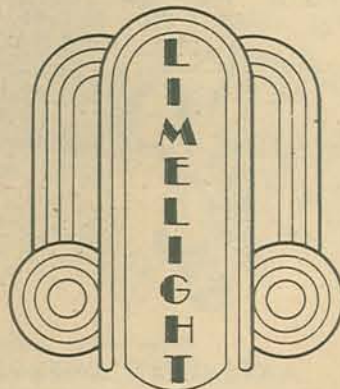
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MOVIES

OPENINGS

All The President's Men

Even if you loathe politics, want to forget Watergate and think of Robert Redford as just another pretty face, director Alan Pakula's edge-of-the-chair, Washington-Post-tells-all thriller will keep you riveted. Redford and Dustin Hoffman project just the right abrasive quality that made reporters Woodward and Bernstein uneasy bedfellows, and the rest of the stellar personae (Jason Robards, Jack Warden, Martin Balsam and Hal Holbrook, for starters) make up not a collection of cameo roles but a perfectly cast assemblage of faultlessly intermeshing talent. Their efforts add up to two hours and ten minutes of total enthrallment — not bad, considering you already know how it all comes out. (4/9 at North Point, SF; Showcase Oakland, EB; Cinema I, Corte Madera; Redwood, Redwood City) —Z.J.

The Man Who Skied Down Everest

This stunning tone poem whose narrative is etched on the mind in Oriental calligraphy is the story of 37-year-old Japanese skier/scholar Yuchiura Mura's attempt to ski down the icy face of the highest mountain peak in the world, Mt. Everest. The pilgrimage, with its 850 men, 27 tons of luggage and tremendously sophisticated equipment, provides as much suspense, drama, emotion and tragedy in the 185-mile trek from Katmandu to the foot of the mountain as the "day of the great downhill" itself, and the gradual ascent is a study in cold, cruel beauty with its breathtaking perpendicular rises and vertical climbs. A magnificent triumph of filmmaking that has won the 1975 Academy Award for best documentary. (4/9 at Metro I, SF; Elmwood, EB) —Z.J.

MINI-REVIEWS

The Adventure of Sherlock Holmes' Smarter Brother

Gene Wilder wrote, directed and stars in this disjointed but amusing comedy, which involves Marty Feldman as a man with a "photographic memory" for conversations, and Madeline Kahn as a music hall performer whose life is threatened by the wicked Professor Moriarty (Leo McKern). Dom DeLuise is on hand as an opera singer who agrees to turn over important state papers to Moriarty during a performance of *A Masked Ball*. Surprisingly, the only performer who isn't funny to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Alameda I, EB; UA IV, EB; Hyatt II, Burlingame) —L.P.

The Bad News Bears

The bad news is only in the title — the good news is that director Michael Ritchie has hit one out of the ballpark in this baseball-grounded story of switching losers into winners. Tatum O'Neal strikes one for feminism, but it's unfair to single her out, because every one of the tykes on this team scores a hit. Walter Matthau pops up as a diamond-in-the-rough, minor-league struck-out coach who looks as if the game has been played over him, and it's safe to say you'll have a ball with this little-league microcosm of adult behavior. Not only does it never allow sentiment to lapse into sentimentality, but it hits home on a lot of unexpected bases. (Regency II, SF; Oaks II, EB; Parkway II, SB; North-

Barry Lyndon

Stanley Kubrick's film, based on a novel by

William Makepeace Thackeray, is really too beautiful—so carefully composed and textured and colored that its beauty becomes banal. But Thackeray's tale of a rake's progress and subsequent undoing is entertaining pulp and survives even Kubrick's mighty effort to crush all the life out of it. Perhaps Bruce Springsteen can explain why this \$15 million soap opera merited a Time cover story. (Empire III, SF; Royal, SF; UA II, Berk.; Serramonte II, Daly City) —L.P.

The Four Musketeers

Richard Lester's *Three Musketeers* had the sly humor of Marcel Duchamp's painting of the Mona Lisa with a mustache — almost all the details of Dumas's classic were in place, but Lester had added some eccentric touches that made the whole swashbuckling affair ridiculously funny. In this sequel, Lester tells the Dumas story in a more-or-less straightforward manner. *The Four Musketeers* seems just the kind of film its predecessor was sending up. With Michael York, Richard Chamberlain, Oliver Reed, Frank Finlay, Charlton Heston, Christopher Lee, Geraldine Chaplin, Faye Dunaway, Raquel Welch, among others. (Granada, SF) —L.P.

Hester Street

A story of Jewish immigrants on New York's Lower East Side at the turn of the century—a sort of continuation of *Fiddler on the Roof*, partly in accented English, partly in Yiddish with subtitles. Done in the muted texture and slow pace of a foreign film, *Hester Street* is at base an American story, and it touches on some basic American themes—the struggle of immigrant groups to assimilate, the pain of leaving old-country ties to come to a new society that thrives on rootlessness, tradition versus Americanization—and, within its limits, it has a largeness of spirit that American cinema seems almost to have lost. (Act II, Berk.; Lumiere, SF) —L.P.

Lipstick

This movie's a steal — from Shampoo, Mahogany, Clockwork Orange and the trial of Inez Garcia. The filmmakers obviously know their rape, but the only message is that a lot of research can be a dangerous thing when it's used as a vehicle for a plenitude of ineptitude. The only real rape is of the subject matter itself. Chris Sarandon loses out to impossible dialog and direction; and, hey, Anne Bancroft, what's a nice actress like you doing in a botched bungle like this? Margaux Hemingway's performance in her first film role is probably the reason for the statement after the credits, "Any resemblance to persons living or dead is purely coincidental," because it is hard to decide to which group she belongs. (Alhambra I, SF; Empire I, SF; Geneva I, SF; Alameda II, EB; California II, EB; Burlingame IV, Burlingame; Fairfax, Fairfax; Serramonte I, Daly City) —Z.J.

Next Stop, Greenwich Village

Paul Mazursky's autobiographical film is an extended Jewish mother joke about a Brooklyn College graduate who, against his mother's wishes, moves to the Village to become an actor. Acting is the motif of this film. In scene after scene, one character or another stands up in a "real life" situation and performs. Mazursky's gentle comedies (*Bob & Carol & Ted & Alice*, *Blume in Love*, *Harry and Tonto*) have always been about characters searching for their true selves, but Mazursky brings to the surface here what was merely subtext in his earlier films. In this context, both Jewish mother and Jewish son become actors playing out their assigned roles, and if the mother's responses are sometimes hysterical, Mazursky doesn't let us forget that it's the son who's feeding her her lines. With Lenny Baker as the son and

Shelley Winters as the mother. (Stage Door, SF) —L.P.

One Flew Over the Cuckoo's Nest

Jack Nicholson was born to play Ken Kesey's hero, Randle McMurphy, too sane and free-spirited for the system to control, and Louise Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, demythologized version of Kesey's famous novel. The strengths and flaws of the movie are basic to the material, and how you feel about the film really depends on how you feel about the novel. (Regency I, SF; Berkeley, EB; Century 21, EB; Hyatt I, Burlingame; Montecito, SR; Redwood Drive-In, Redwood City) —L.P.

Robin and Marian

The scenery in this film is lovely, the cast (Audrey Hepburn, Sean Connery, Robert Shaw, Richard Harris and Nicol Williamson, to name but a few) illustrious, the costume rich and varied — where, then, did it all go wrong? American expatriate director Richard Lester, who last year made *Royal Flash*, seems this year to have made *Royal Hot Flash*, since his Robin and Marian are certainly well into their Geritol years. Hepburn and Connery struggle valiantly with the lines given them in James (*The Lion in Winter*) Goldman's script, but Goldman no more understands them than Lester understands Goldman, and, to top it all off, the film was shot in 36 days — can you believe it? Unfortunately, yes. (Coronet, SF; Piedmont, EB; Millbrae, Millbrae; Tamalpais, San Anselmo) —Z.J.

Seven Beauties

Perhaps this film should be retitled *The Seduction of You and Me-me*, because director Lina Wertmuller has apparently been so swept away by acclaim that she has turned to the utterly outrageous and let the interpretations fall where they may. With studied grotesquerie she gives us comedy in the concentration camp, ribaldry in the rape scene and a pathetic, Chaplinesque anti-hero, Pasqualino (Giancarlo Giannini), who will worm his way out of any situation simply to survive. And this finally emerges as the main theme — survival, whatever the cost; but Wertmuller has juxtaposed such total polarities to illustrate her point that the horrifying incidents are robbed of weight or substance, so that in the end, like Pasqualino, they lack any meaning at all. (Act I, Berk.; Clay, SF) —Z.J.

The Story of Adele H.

Truffaut's newest film is so elegant and lucid that any attempt to explain it can only diminish its beauty. The film is broadly about a woman's obsession with the purity of her passion for a man, with the idea of her passion, but the "meaning" of the film is all there on the screen. With a remarkable 19-year-old actress named Isabelle Adjani as Adele Hugo, who was (almost incidentally) the daughter of Victor Hugo. (Surf, SF) —L.P.

Taxi Driver

Every lead-in should have a hooker, and in this film she's 12½ years old and played with passionless aplomb by 13-year-old Jodie Foster. This part thriller, part psychological study is like a two-headed coin—each side may be masterfully minted, but the total is counterfeit. Robert de Niro gives a superlative under-the-skin, inside-the-head performance as a man almost totally alienated from society, but director Martin Scorsese has flawed his film with contradictions and a seeming inability to make up his mind as in the right ending—so he gives us three. Nevertheless, a gripping and disturbing analysis of mankind versus the filth and slime that constitute the very hard underbelly of urban life. (Cinema 21, SF; Albany, EB; Lark, Larkspur; Plaza II, Daly City) —Z.J.

Movie reviews by Zena Jones, Irene Oppenheim, Larry Peitzman and Merrill Shindler.

FIRST RUNS SAN FRANCISCO

Alexandria: *The Duchess and the Dirt-water Fox*; Geary/18th Ave., 752-5100.

Alhambra: I: *Lipstick* thru 4/13. II: *W. C. Fields and Me* thru 4/13; Polk/Green, 775-5656.

Bridge: *The River Niger*; Geary nr. Masonic, 751-3212.

Cannery: I: *Will, I Will . . . For Now* thru 4/13; Leavenworth/Beach, 441-6800.

Castro: *Man Friday* and *The War Between Men and Women* thru 4/13; Castro/Market, 621-6120.

Cinema 21: *Taxi Driver*; Chestnut/Steiner, 921-1234.

Coliseum: *Family Plot* from 4/9; Clement/9th Ave., 221-8181.

Coronet: *Robin and Marian*; Geary/Arguello, 752-4400.

El Rey: *Shampoo*, *The Last Detail* and *Thieves Like Us* thru 4/13; 1970 Ocean, 587-1000.

Empire: I: *Lipstick* thru 4/13. II: *Rattlers* and *Phase IV* thru 4/13. III: *Barry Lyndon*; 85 West Portal, 661-5110.

Geneva Drive-In: I: *Lipstick* and *Death Wish* thru 4/13. II: *Family Plot* and *Sidecar Racers* thru 4/13; next to the Cow Palace, 587-2884.

Ghirardelli: *Gable and Lombard*; Beach/Polk, 441-7088.

Granada: *The Three Musketeers* and *The Four Musketeers* thru 4/13; *The Adventures of a Wilderness Family* from 4/14; 4631 Mission, 584-6850.

Grand: *Rattlers*, *Frogs* and *The Green Hornet* thru 4/13; Mission/22nd St., 648-2676.

Larkin: *That Most Important Thing . . . Love*; Larkin/O'Farrell, 441-3742.

Metro I: *Mean Streets* thru 4/8; *The Man Who Skied Down Everest* from 4/9; Union/ Webster, 221-8181.

Metro II: *King of Hearts* thru 4/13; Union/Fillmore, 931-7666.

Mission Drive-In: *Leadbelly* thru 4/31; 5500 Mission/Guttenberg, 585-1234.

Music Hall: *Vincent, Francois, Paul and the Others* thru 4/13; Larkin/Geary, 441-4776.

New Mission: *Jack and the Beanstalk*



SF Dancers' Workshop presents Light Meditation, a dance created especially for Old First Church. April 9, 10 pm, Van Ness/Sacramento, SF, 776-5552.

PHOTO BY HANS PETER OTTO



Afro-jazz group, the Pyramids, celebrate the release of their third album with a concert/record party. April 8, at 9:30 pm, at the Savoy, 1438 Grant, SF, 391-2821 or dial TELETIX, \$3.

and *The Seventh Voyage of Sinbad* thru 4/13; 224 Grand View, 647-1261.

North Point: *All the President's Men*; Powell/Bay, 989-6060.

Regency I: *One Flew Over the Cuckoo's Nest*; Van Ness/Sutter, 673-7141.

Regency II: *The Bad News Bears*; Sutter/Van Ness, 776-5505.

Royal: *Barry Lyndon*; Polk/California, 474-2131.

St. Francis: I: *The River Niger*. II: *Leadbelly*; 965 Market, 362-4822.

Stage Door: *Next Stop, Greenwich Village*; Mason/Geary, 986-4767.

Stonestown Twin: I: *Jack and the Beanstalk*. II: *The Sunshine Boys* and *What's Up Doc* thru 4/13; behind the Emporium, Stonestown Mall, 221-8181.

EAST BAY

Act I and II: I: *Seven Beauties*. II: *Hester Street* thru 4/13; 2121 Center, Berk., 548-7200.

Alameda: I: *Jack and the Beanstalk* and *The Golden Voyage of Sinbad* thru 4/13; *The Adventure of Sherlock Holmes' Smarter Brother* from 4/14. II: *Lipstick*. III: *Lucky Lady*; 2317 Central, Alameda, 522-4433.

Albany: *Taxi Driver* thru 4/13; 1115 Solano, Albany, 524-5656.

Berkeley: *One Flew Over the Cuckoo's Nest*; Shattuck/Haste, Berk., 848-4300.

California: I: *Family Plot*. II: *Lipstick*. III: *Lies My Father Told Me* thru 4/13; Kittredge/Shattuck, Berk., 848-0620.

Century 21: *One Flew Over the Cuckoo's Nest*. 22: *Family Plot*; 8201 Oakport Road, Oakl., 562-9596.

Cinema One: *Gable and Lombard*; 255 West MacArthur Blvd., Oakl., 653-0777.

Oaks: I: *Inserts* and *Lenny* thru 4/13. II: *The Bad News Bears* thru 4/13; 1875 Solano, Berk., 526-1836.

Parkway: I: *The River Niger* thru 4/13. II: *The Bad News Bears* thru 4/13; 1834 Park Blvd., Oakl., 835-3535.

Piedmont: *Robin and Marian*; 4186 Piedmont, Oakl., 654-2727.

Showcase Alameda: I: *The Rattlers* and *It's Alive* thru 4/13; *They Came from Within* from 4/14. II: *The Man Who Would Be King* and *Conduct Unbecoming* thru 4/14; *Dog Day Afternoon* and *Drowning Pool* from 4/14; 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: I and II: *All the President's Men*; Broadway/51st St., Oakl., 654-5505.

UA Four: I: *Jack and the Beanstalk* and *Living Free* thru 4/13. II: *Barry Lyndon*. III: *The River Niger*. IV: *The Adventure of Sherlock Holmes' Smarter Brother*; 2274 Shattuck, Berk., 843-1487.

NORTH-SOUTH

Burlingame Drive-In: I: *Ride a Wild Pony* and *Dumbo* thru 4/13. II: *They Came from Within* and *Mark of the Devil* part II thru 4/13. III: *The Rattlers* and *Death Wish* thru 4/13; 350 Beach, Burlingame, 343-2213.

Cinema I: *All the President's Men*; 4 Tamal Vista Dr., Corte Madera, 924-6505.

Fairfax: *Lipstick* thru 4/13; Broadway, Fairfax, 453-5444.

Hyatt: I: *One Flew Over the Cuckoo's Nest*. II: *The Adventure of Sherlock Holmes' Smarter Brother*; 1302 Bayshore, Burlingame, 347-0766.

Lark: *Taxi Driver* thru 4/13; 533 Magnolia, Larkspur, 924-3311.

Marin: *Sweet Away* . . . ; 101 Caledonia, Sausalito, 332-0654.

Marin Motor Movies: *Jack and the Beanstalk* thru 4/13; 25 Bellum Dr., San Rafael, 453-5443.

Millbrae: *Robin and Marian*; 49 El Camino Real, Millbrae, 697-4444.

Montecito: *One Flew Over the Cuckoo's Nest*; Montecito Shopping Center, 323 3rd St., San Rafael, 457-3883.

Northgate: *Bad News Bears* thru 4/13; Northgate Mall, San Rafael, 472-1242.

Plaza: I: *Bad News Bears*. II: *Taxi Driver*; Serramonte Plaza, Daly City, 756-3240.

Rafael: *Ride a Wild Pony* and *Dumbo* thru 4/13; 1118 4th St., San Rafael, 453-5441.

Redwood Drive-In: I: *All the President's Men* and *Harrowhouse* thru 4/13. II: *Jack and the Beanstalk* and *Grizzly Adams* thru 4/13. III: *One Flew Over the Cuckoo's Nest* and *Rancho DeLuxe*. IV: *Family Plot* and *Sideways*; Bayshore Hwy./Whipple, Redwood City, 369-8511.

Serra: *Family Plot*; 2710 Junipero Serra, Colma, 755-1455.

Serramonte Six: I: *Lipstick* thru 4/13. II: *Barry Lyndon*. III: call for info. IV: *They Came from Within* thru 4/13. V: *The Hiding Place* thru 4/13. VI: *Dog Day Afternoon*; 4915 Junipero Serra Blvd., Daly City, 756-6500.

Sequoia: I: *Family Plot*. II: *The Man Who Would Be King* and *Breakout* thru 4/13; 25 Throckmorton, Mill Valley, 388-4862.

Spruce Drive-In: I: *Jack and the Beanstalk* and *Grizzly Adams* thru 4/13. II: *Rattlers* and *Death Race 2000* thru 4/13; 55 So. Spruce Dr., SSF, 589-7965.

Tamalpais: *Robin and Marian*; Sir Francis Drake Blvd., San Anselmo, 453-5442.

Tanforan: I: call for info. II: *Dog Day Afternoon* and *Carnal Knowledge* thru 4/13. III: *Jack and the Beanstalk*. IV: *Ride a Wild Pony* and *Dumbo*; Tanforan Park Shopping Center, El Camino Real/Sneath Lane, San Bruno, 588-0291.

FOREIGN FILMS AND REVIVALS

SAN FRANCISCO

Angola: *the People Have Chosen*, a film about the popular support of the MPLA, 4/9, 7:30 and 9 pm, Mission United Church, 23rd St./Capp, \$1.

Canyon Cinematheque: Malcolm Le Grice presents four of his films including *Horror Film* and *Berlin House* 4/8; Le Grice presents early abstract films from his collections, 4/9; Larry Gottheim presents two of his films, 4/15, *Barn Rashes* and *Mouches Volantes*; 8:30 pm, SF Art Institute, 800 Chestnut, 332-1514, \$1.75.

Cento Cedar: *The Great McGonagall*; 38 Cedar/Larkin, 776-8300, \$3.

Clay: *Seven Beauties*; 2261 Fillmore/Clay, 346-1123, \$3/\$3.50 Fri-Sat.

French Film Club: retrospective of animated shorts by the National Film Board of Canada, 4/14, 8 pm, California Gallery, 2877 California, 929-8511 or 346-2741, \$1.50/\$1 srs., students, Alliance Francaise members.

Gateway: *Two Faced Woman* and *Libeled Lady* thru 4/13; *San Francisco* and *Harvey Girls* 4/14-20; 215 Jackson/Battery, GA 1-3353, \$3/\$2 with discount card.

Intersection: 15 cartoons including Tom and Jerry, Mickey Mouse, the Road Runner and others, 4/11 at 7 and 9:25 pm, plus live music by Jeff Ross and Ral Pheno at 9 pm, \$1.25; *Reeler Madness* and Laurel and Hardy, Betty Boop and other shorts, 4/18 at 7 and 9:30 pm, plus Beyond, a musical dance/light show, \$1.50; 756 Union, 397-6061.

Kokusai: *Sanjuro* and *Zatoichi in Desperation* thru 4/13; *Silence* 4/14-20; 1700 Post, 563-1400, \$3.

Latino America Awakens collective presents two Cuban films, *De America Soy Hijo* (I am the Son of America) and *Camilo Torres*, an interview, 4/9, 7:30 pm, St. Peter's Church Hall, 1249 Alabama/24th St., \$1.50 donation.

Lumiere: *Hester Street* thru 4/12; Lina Wertmuller's *All Screwed Up* benefit for Californians for Safe Nuclear Policy, 4/13; *All Screwed Up* regular run from 4/14; 1572 California, Polk, 885-3200, \$3.

Powell Cinema: *Creature from the Black Lagoon* and *It Came from Outer Space*, both in 3-D, thru 4/15; *Bambi* and *Ring of Bright Water* 4/16-20; 39 Powell/Market, 421-4040, \$2.50/\$1 srs./\$1.50 weekdays until 1:30 pm.

Roxie: Bertolucci's *Before the Revolution* thru 4/10; *How Tasty Was My Little Frenchman* 4/11-13, plus James Broughton's *Pleasure Garden*; Rene Clair's *Children of Paradise* 4/14-17; 3117 16th St./Valencia, 863-1087, \$1.50/\$1 before 5:30 pm on Sat. and Sun.

SF Libraries: *Duel in the Sun* 4/8, 1:30 pm, Vistacion Valley Branch; *Taking Off* 4/10, 1:30 and 3:30 pm, Lurie Room, Main Library; *Antonia: Portrait of the Woman* 4/10, 2 pm, Portola Branch; *Disaster at Dawn* and *The Bay That Wasn't Saved* 4/12, noon, Lurie Room, Main Library; *Calcutta* 4/12, 7:30 pm, West Portal Branch; *Farallon Light* and *Chaplin in The Property Man* 4/15, 2 pm, Chinatown Branch; *Foxfire* and *Wood Craftsman* 4/15, noon, Lurie Room, Main Library; *Frederick Wiseman's High School* 4/17, 1:30 and 3:30 pm, Lurie Room, Main Library; all free.

SF Museum of Modern Art: Shirley MacLaine's *The Other Half of the Sky: A China Memoir* 4/9, 7:30 pm; *Billy the Kid* with *Filmmaker: King Vidor* 4/11, 2:30 pm; Larry Gottheim presents his films, 4/13, 7:30 pm; Satyajit Ray's *Kanchenjunga* and *Satyajit Ray* 4/16, 7:30 pm; *Picasso: Painter of the Century* 4/17, 2:30 pm; Buster Keaton in *The General* and *One Week* 4/18, 2 pm; 4th floor, Van Ness/McAllister, 863-8800, \$1.50/

\$1 srs., under 16 eves.; \$1/75e Sun. afternoons.

SF NICH: (Non-Intervention in Chile) presents *The Double Day* and *In the Jungle There is Lots to Do* 4/16, 7 and 9 pm, Richardson Hall, UC Extension, 55 Laguna nr. Market, \$2.

Surf: *The Story of Adele H.* and *Fellini's Amarcord* thru 4/13; 4510 Irving/46th Ave., 664-6300, \$3/\$3.50 Fri-Sat/\$1.50 matinee Wed. and Sat.

Times: *State of Siege* and *Il . . .* 4/8-9; *Tales from the Crypt* and *The Legend of Hell House* 4/10-11; *Women in Love* and *Macbeth* 4/12-14; *Gimme Shelter* and 200 *Motels* 4/15-17; *Posse* and *The Sugarland Express* 4/18; 1249 Stockton/Broadway, 362-3770, \$1/75e under 12.

United State Cafe: 16 cartoons, 4/9-10, 9 and 11 pm, including Bugs Bunny and Donald Duck; *The Mark of Zorro*, Buster Keaton in *College Tramp Tramp Tramp* and *Chaplin in Pay Day* 4/16, 9 pm; Lon Chaney in *The Phantom of the Opera*, *The Lost World*, scenes from *King Kong* and *The Flying House* 4/17, 8:30 and 11 pm; 1538 Haight, 626-4143, \$1.50 donation.

EAST BAY

Elmwood: *The Story of Adele H.* thru 4/13; College/Ashby, Berk., 848-0931.

La Pena: *The History Book* 4/14, 8:30 pm, 3105 Shattuck/Prince, Berk., 849-2568, \$1.50.

Pacific Film Archive: two by Nelson Pereira Dos Santos, 4/8, *Barren Lives* at 7:30 pm and *The Alienist* at 9:30 pm; two more by Dos Santos, 4/9, *Hunger for Love* at 7:30 pm and *Tatu Bola* at 9:15 pm; *The Prisoner* episode 12, 4/9 at midnight and 4/10 at 3 pm; Visconti's *Ossessione* 4/10, 4:30, 7 and 9:30 pm; films on modern theatre series, 4/11, with *The Golden Age of Second Avenue* introduced by R. G. Davies; Yiddish Cinema, 4/11, 4:30 pm, with *Green Fields*; animation from Poland, 4/11, 7 and 10:10 pm, including *Cages* and *Rondo*; *Samson* 4/11, 8 pm; two by Kenji Mizoguchi, 4/12, *Sisters of the Gion* at 7 and 10:30 pm and *The Downfall* at 8:45 pm; Mizoguchi's *The Story of the Last Chrysanthemums* 4/13, 7 and 9:35 pm; Jean-Luc Godard in person presents his film *Numero Deux* 4/14, 7:30 and 9:30 pm, Wheeler Aud., tickets now on sale, \$2; Larry Gottheim presents four of his films, 4/14, 7:30 pm, including *Fog Line* and *Harmonica*; Mizoguchi's *Naniwa Elegy* 4/14, 9:45 pm; two by Mizoguchi, 4/15, *Utamaro and His Five Women* at 7 and 9:50 pm and *The Noted Sword* at 8:40 pm; *The Wishing Ring* 4/16, 6 pm; *Dusty and Sweet McGee* 4/16, 7:30 and 9:30 pm; *The Prisoner* episode 15, 4/16 at midnight and 4/17 at 3 pm; Bunuel's *Diary of a Chambermaid* 4/17, 4:30, 7:50 and 11:10 pm; Jean Renoir's *Diary of a Chambermaid* 4/17, 6:15 and 9:40 pm; Paolo Pasolini's *The Gospel According to Saint Matthew* 4/18, 4:30, 7 and 9:30 pm; unless otherwise noted, all in the University Art Museum, Bancroft/College, Berk., 642-1124, \$1.50 single feature/\$2 double feature.

UC Berkeley: Kurosawa's *Rashomon* 4/8, 7 and 9:30 pm, 155 Dwinelle Hall; *Love and Death* 4/13, 7 and 9:30 pm, Wheeler Aud.; Kurosawa's *The Idiot* 4/15, 7 and 9:45 pm, 155 Dwinelle Hall; UC Berk., 642-2561, \$1.50, tickets only at the door, one hour before performance.

UC Theatre: *Lolita* and *Dr. Strangelove* 4/8; *The Ruling Class* and *The Wrong Box* 4/9; *Woodstock* and *Rainbow Bridge* 4/10; *Forbidden Planet* and *The Time Machine* 4/11; *The Blue Angel* and *The Three Penny Opera* 4/12; *Grand Illusion* and *Rules of the Game* 4/13; *The Best of the New York Erotic Film Festival* and *WR: Mysteries of the Orgasm* 4/14; *The Wild One* and *On the Waterfront* 4/15; *Hearts and Minds* and *State of Siege* 4/16; *Love and Death* and *Bananas* 4/17; *Lawrence of Arabia* and *A Man for All Seasons* 4/18; 2035 University Ave./Shattuck, Berk., 843-6267, \$2.

NORTH-SOUTH

Camera One: the Beatles in *A Hard Day's Night*, *Help*, *Yellow Submarine* and *Let It Be* 4/8-9; *Fantastic Planet* and *The Point* 4/9-10 at midnight; *King of Hearts* and *They Might Be Giants* 4/10-14; *Jesus Christ Superstar* and *Brother Sun, Sister Moon* 4/15-16; *Woodstock* 4/16-17 at midnight; *Three Days of the Condor* and *The Parallax View* 4/17-19; 366 South 1st St., San Jose, 294-3800, \$2/\$1.50 students, srs./\$1 children.

Foothill College: *American Graffiti* 4/9, 8:30 pm, College Theatre; \$1.50; *Modoc* 4/10, 2 pm, College Theatre, \$1; *To Kill a Mockingbird* 4/16, 8:30 pm, Appreciation Hall \$1.50; cartoons of the 1930s and 1940s, 4/17, 1 and 8 pm, College Theatre, \$2/\$1 students; all on the campus, Los Altos Hills, 948-8590.

Saturday Night Movie: Bogart in *The*



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<h2 style="font-size: 3em; margin: 0;">real reels</h2>	<p>REGENCY I Sutter & Van Ness 673-7141 Jack Nicholson ONE FLEW OVER THE CUCKOO'S NEST</p>
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<p>CLAY 2261 Fillmore 346-1123 Lina Wertmuller's SEVEN BEAUTIES</p>	<p>ALHAMBRA I Polk & Green 775-5656 Margaux Hemingway Anne Bancroft LIPSTICK</p>
<p>LUMIERE Calif. at Polk 885-3200 Positively Last Days! HESTER STREET Starts Wed.: Wertmuller's new comedy ALL SCREWED UP Pre-Opening Benefit Tues. 4/13 for 'Yes on Prop. 13' Info: 626-6251</p>	<p>ALHAMBRA II Polk & Green 775-5656 Rod Steiger W. C. FIELDS & ME</p>
<p>4-STAR 2200 Clement 752-2650 Sean Connery MAN WHO WOULD BE KING</p>	<p>ROYAL 1529 Polk 474-2131 BARRY LYNDON</p>
<p>ELMWOOD College/Ashby, Berk., 848-0931</p>	<p>ROXIE 16th & Valencia 863-1087 Wed. Sat. Bertolucci's BEFORE THE REVOLUTION Sun. Tues. HOW TASTY WAS MY LITTLE FRENCHMAN plus James Broughton's THE PLEASURE GARDEN \$1.50 Admission Bargain Matinees till 6 pm on Sat. & Sun. Starts April 14 CHILDREN OF PARADISE</p>

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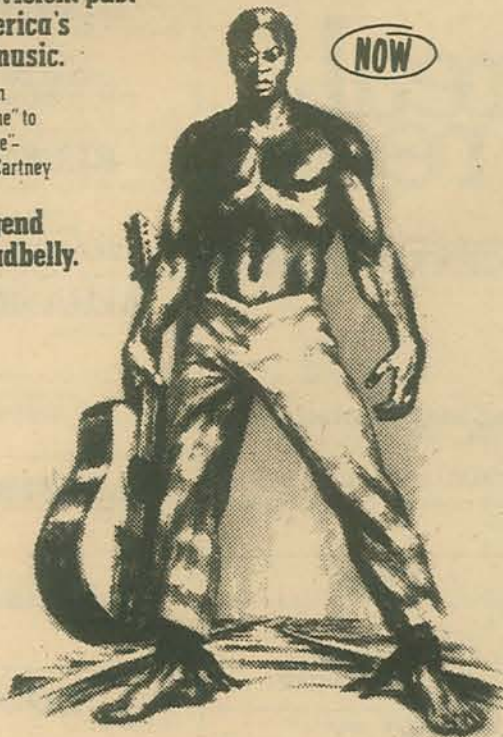
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142 Throckmorton/Madrona, Mill Valley, \$2/\$1
children.

Varsity: 2001: A Space Odyssey and Dark

Star 4/10-13; Woodstock 4/14-16; A Brief
Vacation and The Garden of the Finzi-
Contini's 4/17-18, 456 University Ave., Palo
Alto, 323-6411, \$2.

THEATER

OPENINGS

Mauser

April 13-18, 21-22, 25 and 28 at 8:30 pm and
4/23-24 at 7:30 and 9:30 pm. At Epic West,
2640 College Ave., Berk., 549-1844, tickets at
TELETIX, \$3.50-\$3.

Epic West, Center for the Study of Bertolt
Brecht and Epic Theatre, presents its first pro-
duction. The play, with an all-woman cast,
consists of a dialog between an executioner
of the Russian Revolution and a chorus that
represents the party. By Heiner Muller, Brecht's
successor at the Berliner Ensemble.

MINI-REVIEWS

Beach Blanket Babylon Goes Bananas

Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and
11 pm, Sun. at 7:30 pm. Club Fugazi, 678 Green,
SF, 421-4222, \$6-\$5.

Everything from Annie Oakley to Carmen
Miranda, who wisecracks "It's very easy to make
a friend, very hard to make a stranger." This
high-camp musical revue features three men,
three women and a poodle band, and satirizes
the California scene from Jeanette MacDonald
to the Beach Boys. Star Nancy Bleiweiss sings
the theme from *Love Story* under a six-foot

Beclch

Thru 4/25, Thurs.-Sun. at 8 pm, at Way Station
99, 1111 Addison, Berk., 548-4728, \$3.50-\$2.50.

Ritualistic sacrifice, a simulated cockfight and
other examples of humankind's inhumanity to
human and beast highlight this high-pitched,
raucous and sometimes incoherent play about
a great white hunter and those whom she
exploits in turn-of-the-century Africa. Plenty
of action here, but, for me, plotless theater without
real contact among the characters — no matter
how avant-garde — results in an evening "filled
with sound and fury, signifying nothing." —A.D.

Bullshot Crummond

Tues.-Fri., 8:30 pm; Sat., 8 and 10:30 pm;
Sun., 7:30 pm; Hippodrome Theatre, 412 Broad-
way, SF, 982-2343, \$7-\$5.

By and large a delightful old potboiler combin-
ing elements of vaudeville and British music hall
comedy. Everything's here—an uncommonly
handsome hero (very well proportioned if you
catch my drift); a dastardly villain of Teutonic
origins; a wispy, blond, sweet young thing;
thrills, chills and chases galore. And it all
comes out in the wash at the edge-of-your-chair
conclusion. —M.S.

Company

Thurs. and Fri. at 8:30 pm, Sat. at 8 and 10:30 pm,
thru 4/24, Stevenson Street Theatre, 745 Steven-
son (nr. Market and 8th St.), SF, 668-6346, \$4.50.

Company is a musical import from Broadway,
all about marriage versus bachelorhood as these
options are seen through the eyes of a certain
Manhattan circle of married couples and their
single friend Bobby. The message seems to be
"You're dumb if you do and damned if you

don't," or maybe it's vice versa; but anyway,
so what else is new? The music is not much
more memorable than the script, though director
Gregg Brooks manages to keep the pace moving
fast enough to avoid outright boredom. The musi-
cians are solid, but only two or three of the
cast can sing; among them, Sheila Ann Holmes
stands out as "the pulse of New York." It's
a talented group withal, but one which needs to
find a more promising vehicle. —C.F.

Equus

Presented in repertory by the American Con-
servatory Theatre. At the Geary Theatre, Geary/
Mason, SF, 673-6440, \$9.50-\$4.50.

British playwright Peter Shaffer's drama about
a child psychiatrist and his treatment of a 17-
year-old boy who has a penchant for blinding
horses is basically a weak play full of simple-
minded psychology, a superficial use of arche-
types and clichéd characters. Still, the work
can be a magnificent theater experience when
performed well and directed with a musician's
sense of detail and nuance. Unfortunately, little
of that magic comes through in the fast-paced,
indelicate ACT production. —I.O.

An Evening at Widow Beggick's

Thurs.-Fri. at 8:30 pm and Sat. at 8:30 and
10:30 pm, Old Spaghetti Factory, 478 Green,
SF, 863-6619, \$4.50-\$3.50.

A cabaret-style evening that consists of a
melange of 15 compositions by Bertolt Brecht
and Kurt Weill. The hostess is Widow Beggick,
the Brechtian character from *Mahagonny*, played
by blond, sinuous Carolyn Zaremba, who sings
Brecht-Weill songs with a sexy ferocity, and I
recommend it on the basis of her performance
alone. —I.O. (As of 4/2, the performance was
lengthened to 90 minutes and with several new
songs and a new character, the schizophrenic
sergeant Bloody Five.)

Goliwhoppers

On tour of Bay Area schools till May 7, when it
will return to SF State for three days; for info
about school appearances call Bo Westerfield
at 469-1645, 1-3 pm on Mondays or noon-1 pm
on Wed. and Fri.

Goliwhoppers are tall tales from American
folk history, and a troupe of students from SF
State's Theatre Arts Department has brought
four such tales to delightful life. The show is
full of good humor, artless singing, lively choreog-
raphy and audience participation that works.
Kids and grownups alike in the audience dug it,
and you shouldn't miss it when it hits your
neighborhood school during the next month. —C.F.

Hogstale, a work in progress

April 9-10 and 17 at 8:30 pm and 4/18 at noon.
New College of California, 777 Valencia, SF, \$2.

The Blake St. Hawkeyes consist of three
actors, Bob Ernst, David Schein and John
O'Keefe. O'Keefe wrote and produced *Chamber
Piece* and *Jimmy Beam* at the Magic Theater in
its Berkeley days, and all three worked to-
gether at the Iowa Theater Lab, where they began
to develop a performance approach inspired
by the writings of Jerzy Grotowski. Combining
movement and vocal sounds that approach
language, the Hawkeyes' conception is crude,
but the men are all wonderfully skilled dancer-

athletes, making *Hogstale* exploratory in the
best sense of the word. Highly recommended.
—I.O.

Irma La Douce

Thru 5/9, Thurs. and Sun. at 8 pm and Fri.-Sat.
at 8:30 pm, at the Eureka Theatre, 16th St./
Market, SF, 863-7133.

About the only thing the Eureka Theatre's
lively revival lacks is the kind of money Broad-
way lavishes on musicals. Still, a delightful
evening is in store for those who enjoy the light
and frivolous, of which *Irma La Douce* is a
prime example. Chris Silva directs a generally
excellent cast with spirit and skill in this story
about a Parisian prostitute who falls in love
and at the same time wants to stay in business.
—A.D.

The Lover

Thru 4/10, Fri.-Sat. at 8:30 pm, at Gumption,
1563 Page/Masonic, SF, 775-2021, \$3/\$2 srs.,
students.

Harold Pinter's bedroom comedy of sorts in-
volves a married couple with extracurricular
interests: the wife has a lover and the husband
has a steady whore. It all seems delightfully
civilized — for a while. Catalaine Knell and Robin
Williams both turn in excellent performances
as the happy pair. —M.E.M.

The Magic Hole in Space

Thru 4/10, Sat.-Sun., 8:30 pm, at the Academy
of Ballet, 2121 Market nr. Church, SF, 387-
3758, \$2.50/\$2 students.

This work, about several suicides who describe
what preceded the act, is more an attempt
at poetry than drama, as there is no plot and
virtually no contact between the characters.
As poetry, it ranges from pretentious verbiage
to exquisitely evoked imagery. As drama, it is
mostly monologue propelled by aimless move-
ment onstage which led me to wish that the
Magic Hole could be plugged up. —A.D.

Of Mice and Men

Thru 4/18, Tues.-Sat. at 8 pm and Sun. at 7 pm.
2980 College Ave., Berk., 845-4700, \$5-\$3.50.

Dependence and independence, dreams and
reality, friendship and enmity are major themes
in this sometimes mawkish, often powerfully
emotional Steinbeck play about two itinerant
farm workers, a half-witted giant and his manip-
ulative friend, whose desire for several acres
of their own is shattered by inevitable tragedy.
Michael Leibert solidly directs an excellent cast,
brilliantly led by Terry Wills as the giant. De-
spite a barren set and a few overlooked subti-
ties, the Berkeley Rep deserves considerable
applause for what I believe is its best produc-
tion of the season. —A.D.

Moonchildren

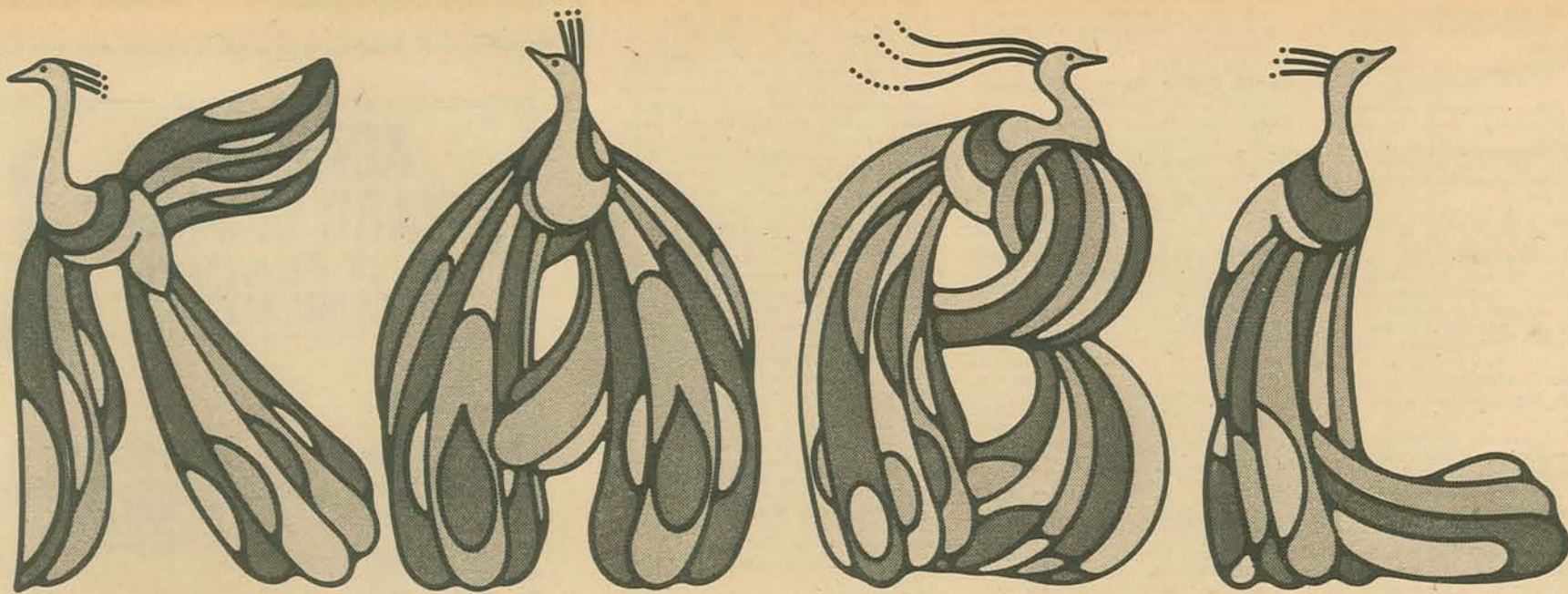
Thurs.-Sat. at 8:30 pm and Sun. at 8 pm, Open
Theater, 441 Clement nr. 6th Ave., SF, 751-
3089, \$3/\$2.50 srs., students.

The other "children of the Sixties" play in
town, in which eight college kids crammed in
a run-down apartment — the type with green
walls, nail holes in the plaster and a grubby
little refrigerator — make love rather than war,
attend an occasional rally and end the semester
with bad tastes in their mouths as their friendly
landlord rips them off for the \$50 security
deposit. The title doesn't seem to have anything
to do with the play, but the work's comic
ironies and high spirits make it worth seeing. —F.F.

Peer Gynt

Presented in repertory by the American Con-
servatory Theatre. At the Geary Theatre, Geary/
Mason, SF, 673-6440, \$9.50-\$4.50.

Henrik Ibsen's wild, rarely staged master-



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piece, studded with trolls, monkeys, lunatics, Arabian dancing girls, a Bedouin princess and the devil. Peer Gynt, a charming, feckless farmer's son, adventures around the globe trying to be himself, until he finds himself old and still discontented. Director Allen Fletcher has an unfortunate tendency to overstate and romanticize the work, but Daniel Davis more than compensates with his luscious performance in the gargantuan role of Peer. A rich, absorbingly theatrical evening. —I.O.

The Rivals

Final performances 4/9-15, Fri.-Sat. at 8:30 pm, Sun. at 7:30 pm and Tues.-Thurs. at 8:30 pm, at the Showcase, 430 Mason, SF, 421-5331, \$7-\$5.

Sheridan's brilliant satire on 18th century manners is an uproarious spoof of the tradition of romantic love purveyed by the popular novels of the time. The Actor's Ark Theatre's production features some handsome and accomplished young actors and has enough good moments to carry us through its few slack scenes, which painfully result from overdirection or overacting in the low comic interludes. —F.F.

The Rocky Horror Show

Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 7:30 pm, at the Montgomery Playhouse, 622 Broadway, SF, 788-8282 or major ticket agencies, \$8.50-\$7.50.

A sodomite's delight — a campy, raunchy revue featuring a chorus line in black stockings and garter belts, a transvestite scientist from Transylvania who creates a male sex object à la Frankenstein, a rainy night, a haunted castle and a pair of innocent squares who are introduced to the joys of sex by Dr. Frank N. Furter. The whole thing makes you think of the Addams Family gone gay. The commentary is rather forced, and some of the lyrics are dumb, but the cast headed by David James as the mad transvestite really pour it on and the show takes off. —F.F.

Snoopy!!!

Tues.-Fri., 8:30 pm; Sat., 3 and 8:30 pm; Sun., 3 and 7:30 pm. New performance schedule as of 4/12: Wed. at 2 and 8:30 pm, Thurs.-Fri. at 8:30 pm, Sat. at 6 and 9:30 pm, Sun. at 3 and 7:30 pm, Little Fox Theatre, 533 Pacific Ave., SF, 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. Book, lyrics, acting and direction are technically flawless and often imaginative, all of which makes the play a big hit here and will no doubt do so when it opens in New York. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. —A.D.

The Taming of the Shrew

In repertory by the American Conservatory Theatre, Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$4.50.

ACT's most popular production ever is back for its third season and has them rolling in the Geary's aisles. This is Shakespeare with a punch — and a kick and a whack and a slapstick sight gag every minute. You never suspect from this performance that the author was a great poet, but what the hell, they say he was a lusty fellow who had to please the crowd to make a living, and was there ever a more crowd-pleasing version of Shakespeare than this? Not that I ever heard of. See it. —C.F.

CURRENT RUNS

ACT: Peter Shaffer's *Equus* 4/8, 13-14 and 17 at 8:30 pm and 4/10 at 2:30 pm, Shakespeare's *Taming of the Shrew* 4/9, 12 and 16 at 8:30 pm, Thornton Wilder's *The Matchmaker* 4/10 at 8:30 pm, Henrik Ibsen's *Peer Gynt* 4/14 and 17 at 1:30 pm and 4/15 at

7:30 pm; Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$4.50.

All Day Sunday, an original bicentennial play about the family in American history, presented by the Haight-Ashbury Theatre Workshop, 4/9, 8:30 pm, Grattan Elementary School, 165 Grattan/Cole, SF, 665-3707, \$1.50.

Comings and Goings, by Megan Terry, presented by the Theatre Project, 4/8-10, 8 pm, Intersection Theater, 756 Union, SF, 397-6061, \$2/\$1.50 students.

An Evening of Mime by Alan Wedner, 4/15-17, Intersection Theater, 756 Union, SF, 397-6061, \$2.

Everyman, Medieval morality play presented by the Maenad Ensemble Theatre, thru 4/10, Fri.-Sat. at 8:30 pm, Church of the Advent, 261 Fell, SF, \$2 donation.

Fragments and Pieces, experimental theater in two parts, *The Three Feathers*, adapted from a Grimm fairy tale, plus Toby Lurie's *Mirror Images*, thru 5/1, Fri.-Sat. at 8 pm, Bethany Church, 1268 Sanchez/Clipper, SF, 282-1533, \$2.

Free Store performs 4/14, noon, Union Square, SF, free.

Ted Gilchrist, comedian/impressionist, 4/14, 8:30 pm, Intersection Theater, 756 Union, SF, 397-6061.

Good Food, an original play presented by Lillitheatre, 4/9-25, 8:15 pm, Theater Morphose, 2547 8th St., Berk., \$2.50 at the door.

Rambling with Howard, a new show presented by Improvisation, Inc., based on audience suggestion, Fri.-Sat., 8:30 pm, 149 Powell, SF, 397-5534, \$3/\$2 students.



Austin Theatre Group in Mauser. 4/3 at Epic West.

SF Comedy Scene: showcase, 4/9, 10 pm at Intersection, 756 Union, SF, 397-6061; plus 4/16-17 at 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 841-5580 or 849-4120, \$2 donation.

Show Boat, musical by Jerome Kern and Oscar Hammerstein, presented by Contra Costa Musical Theatre thru 4/24, Fri.-Sat. at 8:30 pm, Walnut Creek Civic Arts Theater, 1641 Locust, Walnut Creek, 938-9468 or 939-0355.

Tell Your Friends, a comedy review with music, presented by the Mustard Seed Players, 4/10, 9 and 10:30 pm, Mustard Seed Coffee House, 432 Mason, SF, free.

Toys in the Attic, by Lillian Hellman, presented by Oakland Civic Theatre, 4/9-10, 8:30 pm, Lakeside Park Garden Center, at Lake Merritt, Oakl., 452-2909.

MUSIC

Family Light School of Music: Art of Performance seminar, 4/8, 6 pm, with Pamela Pollard, free; Music Production seminar, 4/8, 8 pm, with staff from the school, free; open house, 4/9, 8 pm, with music, and refreshments, free; preview of children's classes, 4/10, 11 am, free; composers' forum, 4/10, 3-6 pm, and 8-11 pm, with Christopher Gaynor, Warner Jepson, Michael Palmer, Allen Strange and others, \$2; hoot night, 4/16, 8 pm, free; Guitar Players of America meeting, 4/17, 11 am, free; at the school, 303 Harbor Dr., Sausalito, 332-6051.

Leo Collignon and Claire Hendelman, classical guitar duets, 4/9, 8 pm, 1373 9th Ave., SF, 564-6781, \$2.

Grizzenberry Jam, a women's band, 4/9, 8 pm, Community Music Center, 544 Capp, SF, 647-6015, \$2/\$1 students.

SF Symphony: Seiji Ozawa conducts, with pianist Murray Perahia, in a program of Haydn's *Symphony No. 61*, Chopin's *Piano Concerto No. 1* and Dvorak's *Symphony No. 8 in G major* 4/9-10, at 8:30 pm at the SF Opera House; Karl Richter conducts, with soprano Benita Valente, mezzo-soprano Anna Reynolds, tenor Seth McCoy, baritone John Shirley-Quick and the SF Symphony Chorus in Bach's *B minor Mass* 4/14-17 at 8:30 pm, SF Opera House; \$11.50-\$4, 431-5000.

San Jose Symphony and the San Jose State University Chorale, 4/9-10, 8:30 pm, with composer Virgil Thomas presenting his *Missa Pro Defunctis*, San Jose Center for the Performing Arts, 255 Almaden, San Jose, 434-4738, \$7.50-\$5.50.

Candlelight Dinner Concert by the Xperimental Chorus, 4/9, dinner 6:30-8 pm, concert from 8:30 pm, Pete Douglas Beach House, on Miramar Beach, between Medio and Magellan off Hwy. 1 nr. Half Moon Bay, 726-4143, \$5/\$3 concert only.

Roberta Flack and Herbie Hancock, 4/9-10 at 7:30 and 11 pm, 4/11 at 6 and 9:30 pm, at the Circle Star Theatre, 1717 Industrial Road, San Carlos, Macy's, TELETIX, and other ticket agencies, \$7.50-\$5.50.

SF Conservatory: soprano Michele Marie McBride, 4/9, 8 pm; violist Ted Seitz, 4/11, 7 pm; group flute recital, 4/11, 4:30 pm; faculty tuba recital by Floyd Cooley, 4/12, 8 pm; violin recital by Lani King, 4/13, 8 pm; faculty clarinet recital by Alan Balter, 4/14, 8 pm, with cellist Bonnie Hampton, pianist Nathan Schwartz and members of the Francisco Trio; piano recital by Charles Berigan, 4/15, 8 pm; guitar recital, by Milton Jensen, 4/16, 8 pm; graduate bassoon recital by David Bartoletta, 4/17, 2 pm; piano recital by Dong Shin Chun Lloyd, 4/17, 8 pm; all in Hellman Hall, 1201 Ortega, SF, 564-8086, free.

1750 Arch Street: Cantatas and keyboard works by Telemann and Scarlatti, 4/9-10 (repeated 4/11 at 2 pm in a free concert for srs.); pianist Karl Goldstein, 4/16, works by Debussy, Schumann, Mozart and Brahms; works by

Samuel Barber, 4/17, performed by soprano Gloria Grosso and pianist Charles Lee; all 8:30 pm unless otherwise noted, 1750 Arch, Berk., 841-0232 or dial TELETIX, \$3/\$2 students/\$2 srs.

Supetramp, 4/9, 8 pm, Zellerbach Aud., UC Berk., 642-2561, TELETIX and other ticket agencies, \$6.50-\$4.50.

Spring Fever, a benefit for Woman's Way and Marin Rape Crisis Center, 4/10, 8 pm, with Dorothy's Out of Hand Band, Nick Gerlach, the Fairfax Street Choir and the Kinetic Theater, Temple Rodol Sholom, 170 North San Pedro Road, San Rafael, 453-4490, \$5.

Speculum Musicae, 4/10, 8 pm, works by George Crumb, Donald Martino, Jacob Druckman and Arnold Schoenberg, Hertz Hall, UC Berk., 642-2561, \$3/\$1.50 students.

Violinist Bruce Freifeld, 4/10-11, 2:30 pm, Little Theater, California Palace of the Legion of Honor, Lincoln Park, Clement/34th Ave., SF, 558-2881, 75¢ plus museum admission.

Albert Herring, Benjamin Britten's comic opera, presented by Cal State Hayward's Opera Theatre, 4/10, 13, 15 and 17, 8:15 pm, University Theatre, on the campus in Hayward, 881-3261.

The Meters and the Persuasions, 4/10, 8 pm, Memorial Aud., Stanford University, Palo Alto, TELETIX or 497-4317, \$5/\$4.50 advance.

Singalong with folk guitarist Juli Moscovitz, 4/10, 10 am and noon, part of the children's matinee series, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1/50¢ adults.

Blue Dolphin: Palace Monkey Poets Band, 4/8; Music for All Occasions, 4/9; Continuum, 4/10; Water Music, 4/11, poetry and music by Robert Haven and friends; 8 pm, 3819 17th St./Sanchez, SF, \$1.50 donation.

Finnish Chorus spring concert, 4/11, 2 pm, Finnish folk songs and dances, refreshments nad dancing follows, at Finnish Hall, 1819 10th St., Berk., \$2 at the door.

Golden Earring, Slade and Be Bop Deluxe, 4/10, 8 pm, Winterland, Post/Steiner, SF, \$6/\$5 advance (dial TELETIX).

Kenny Rankin and Tom Rush, 4/10, 8 pm, Berkeley Community Theater, Grove/Allston, Berk., \$6.50-\$4.50, TELETIX.

Early Music Consort of London, 4/11, 8 pm, music of the royal courts of Europe, Hertz Hall, UC Berk., 642-2561, \$4.25/\$2.75 students.

Old First Center for the Arts: California Wind Ensemble, 4/11, 4:30 pm, \$2; Heinrich Schuetz Choir of SF, 4/13, 8 pm, \$2; Beethoven's *Sonata in C major* and George Crumb's *Sonata for Violinello*, 4/16, 10 pm, performed by cellist Neal LaMonica, and pianist Marilyn Thompson, \$1.50; Van Ness/Sacramento, SF, 776-5552.

Music Old and New, a concert of works by Mozart and Berkeley composers Walter Winslow and Gerald LaPiere, 4/11, 3 pm, Trinity Church, Dana/Durant, Berk., free.

Bach Cantata No. 4, "Christ Lay in Death's Dark Prison," 4/11, 7 pm, Trinity United Methodist Church, 16th St./Market, SF.

Bach Dancing and Dynamite Society: Listen featuring Mel Martin, 4/11, 4:30 pm, at the Pete Douglas Beach House, on Miramar Beach, between Medio and Magellan off Hwy. 1, nr. Half Moon Bay, 726-4143, \$3.

Evensong: Heinrich Schuetz Choir of SF, 4/11, with *Seven Last Words* by both Haydn and Schuetz; French chamber and vocal music, 4/18, performed by members of the SF Conservatory Players; both 8 pm, Church of the Advent, 261 Fell, SF, \$1.50 donation.

Songs and arias, 4/11, 4 pm, by vocalists Lia Zeissig, Dorothy Sermol, Anna Schenk, Irene Morecci, Diane Sampson and others, Community Music Center, 544 Capp, SF, 647-6015, donation.

Chamber Music Players of the SF Conservatory, 4/12, 8 pm, Sacred Heart Convent, 2222 Broadway, SF, 564-8086, free.

Smokey Robinson, 4/12, 8 pm, San Jose Center for the Performing Arts, 255 Almaden, San Jose, (408) 246-1160, \$7-\$6.

Elizabethan Trio performs music composed by eight women from the 16th, 17th and 18th centuries, 4/13, 8 pm, SF Jewish Community Center, 3200 California, SF, 346-6040.

Center for Contemporary Music: Jon Bowie's *Artificial Lady Selling Artificial Flowers*, 4/14, 7 am-7 pm, slide and tape presentation, concert hall; Pauline Oliveros's *To Those in the Grey Northwestern Rainforests*, outdoor performance on the campus from sundown into the evening, text distributed at the concert hall at sunset; Mills College, Seminary/MacArthur, Oakl., free.

SF Conservatory Players, 4/14, 8 pm, ragtime and popular tunes, in the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

The Cleveland Quartet, 4/16, 8 pm, music by Stravinsky, Beethoven and Schubert, Hertz Hall, UC Berk., 642-2561, \$4.25/\$2.75 students.

The Passion According to St. Matthew by J. S. Bach, performed by All Souls Choir, 4/16, 6 pm, All Souls Church, Cedar/Spruce, Berk., free, with soup and bread supper at intermission.

DANCE

Gypsy Dusk to Dawn, dances by Katie McGuire with poet and pianist, plus exhibit of dance photography, 4/9-10, 8:30 pm, 841-6911, \$2.

Light Meditation, by Anna Halprin's SF Dancers Workshop, 4/9, 10 pm, Old First Center for the Arts, Van Ness/Sacramento, SF, 776-5552, \$2.50.

SF Dance Theater, classical and modern dance, 4/9-10, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 841-5580 or 849-4120, \$2.50 donation.

Xoregos Performing Company of SF, Fri.-Sun. at 8:30 pm, with Oscara Wilde's *The Birthday of the Infanta* and Charles Weidman's *Easter Oration*, at the Attic Theatre, 70 Union/Battery, SF, 986-2775, \$9/\$4 srs., students.

The Amazon's Ball, a dance with Sweet Chariot and Sylvester and his Hot Band, Mills College Student Union, Seminary/MacArthur, Oakl., \$2.50 with free refreshments.

Dance to the music of the Pickle Family Circus Band at a rent party for the circus, 4/9, 8:30 pm, Potrero Hill Neighborhood House, 953 De Haro/20th St., SF, \$2 donation.

SF Dance Spectrum Repertory, 4/9-10, 8:30 pm, Carvajal's Orfeus, Hurray and Hosts and other works, 3221 22nd St./Mission, SF, 824-5044, \$4.

Mangrove, five men who perform contact improvisation, 4/10, 8:30 pm, at Epic West, 2640 College, Berk., \$2.

Benefit dance for Centro Legal de la Raza, 4/10, 8 pm, with Salsalacran and Frank Garza and his Jokers, at Apumec Hall, 3256 E. 14th St., Oakl., 452-4897, \$3.

Peninsula Ballet Theatre, performs Swan Lake and others, 4/10 at 8 pm and 4/11 at 2:30 pm, at Spangenberg Theater, Henry Gunn High School, 780 Aratradero, Palo Alto, 343-8485, \$3/\$2 children.

Kathakali dance-drama, 4/11, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., donation at the door.

Reggae dance, 4/17, 9 pm, with the Shakers, plus music by Gwen Avery, at Ashkenaz, 1317 San Pablo, Berk., \$2, to benefit the Berkeley Tenants' Union.

CLUBS

SAN FRANCISCO

Boarding House: Donovan, 4/16-18, 960 Bush, 441-4333.

El Matador: Milt Jackson, thru 4/10; Cal Tjader, 4/13-17; 492 Broadway, 434-2913 or dial TELETIX.

Full Moon coffeehouse for women: Lynn Messinger, 4/8; Donna Jean from Santa Rosa, 4/9; Rosalie Sorrels, 4/10; art opening, 4/11; poetry by Betty Kaplowitz and Carol Graham, 4/14; 4416 18th St./Eureka, 864-9274.

Ghirardelli Celler: Annie Lore, Tues., plus Jay Howell and Merek Lipson; Wayne Smith and Jim and Chad, Wed.; Eileen Sullivan, Thurs., plus open mike; Leo Collignon, Fri., plus Good Morning; Skip Henderson, Sat., plus Timothy and Ms. Pickens; Leo Collignon and Mona Little, Sun.; on Ghirardelli Square, Polk/Beach, SF, 776-5021.

Great American Music Hall: Charlie Byrd, Herb Ellis and Barney Kessel, 4/15-16; 859 O'Farrell, 885-0750.

Keystone Korner: Eddie Harris, thru 4/11; Charlie Mingus, 4/13-15; Sam Rivers Trio, 4/16-25; 750 Vallejo, 781-0697.

Omnibus: Main Squeeze, 4/8; Side Kicks, 4/9; Sneeze, 4/10; Lisa and John, 4/12; Rogers and Burgin, 4/13; Boogie James Blues Band, 4/14; Grrtones, 4/15; Charles Biscuit Band, 4/16; Side Kicks, 4/17; jazz jam, Sun., 3-7 pm; rock/blues jam, Sun. evens; 1821 Haight, 752-7338.

The Other Cafe: Charlie Musselwhite, 4/11 and 18; 100 Carl/Cole, 681-0748.

Paul's Saloon: Sonoma County Line, Tues.; High Country, Wed. and Fri.; Touch of Grass, Thurs.; the Good Ol' Persons, Sat.; jam session and Sonoma County Line, Sun.; 3251 Scott, 922-2456.

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SEARCH FOR SELF A Humanistic Film Series

April 2 The Story of C. G. JUNG

A three part color documentary on the life and work of psychologist Carl Jung from childhood until his death in 1961, narrated by his close friend Laurens van der Post. The films contain unusual material including footage from Jung's 1926 safari in Africa, an examination of his thoughts and paintings in the "Red Book," and thought provoking dialogue with Dr. Jung himself.

April 9 Biofeedback: Yoga of the West

A film based on work of Dr. Elmer Green of the Menninger Foundation in training patients to overcome disease with Biofeedback.

The Ultimate Mystery
Astronaut Edgar Mitchell presents the work of Cleve Backster's discovery of consciousness in plants, acupuncturists and psychic healers at work, and new visions of the power of consciousness.

April 16 Art of Meditation

Alan Watts explains breath control, relaxation, body position, and mantras as part of the meditative experience.

An Approach to Growth

Filmed in Hawaii, shows participants using Gestalt, Bioenergetics, dreams and Hatha Yoga.

We Have No Art

A visit with Corita Kent, artist, teacher, and her students as they involve themselves in the world in a playful and human way.

Evolution of a yogi

We join Baba Ram Dass at a spiritual teach-in on the philosophy and practice of yoga.

April 23 Meditation Crystallized

Lama Anagarika Govinda helps us to see the images of Tibetan religious art as an expression of the human psyche.

Come to Your Senses

An audience participation experience led from the screen by Bernard Gunther of Esalen, including meditation, chanting, and sensory awakening experiences.

Dates: April 2, 9, 16, 23

Time: Fridays at 7 & 9:30

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The Reunion: Frank Rosolino Quartet, 4/9-10; Art Pepper Quartet, 4/16-17; Obeah, Sun., 4-8 pm and Thurs.; Eddy Soleta and friends, Sun. eves.; Bennett Friedman Big Band, Mon.; Roger Glenn's Latin Salsa Band, Tues.; Salsa de Berkeley, Wed.; Sketches, Sat., 4-8 pm; 1823 Union, 346-3248.

Sacred Grounds: open mike, Mon.; women's night, Tues.; with Betty Kaplowitz on 4/13; game night, Wed.; poetry, Thurs.; Black-berri, Fri.; live music, Sat.-Sun.; 2095 Hayes/Cole, 387-3859.

Savoy: the Pyramids, 4/8, celebration of their new album; Dianne Davidson, 4/9; Greg Kinn 4/10; blues show, 4/11, with Luther Tucker Blues Band, Sonny Rhodes and Gary Smith Blues Band; 1438 Grant, 391-2821.

EAST BAY

Cafe Valerian: Lawrence Hammond, 4/8, 10 and 14; Debbie McHale, 4/13; Bill White, 4/15; 4218 Piedmont Ave., Oakl., 654-6321.

The Campground: Allspice, 4/15, 2229 San Pablo, Berk., 845-9827.

Ed Howard's Place: Super Snap, 4/8; 3614 Foothill Blvd., Oakl., 533-5000.

Freight and Salvage: Great Shakes, 4/8; U. Utah Phillips, 4/9-10; hoot, 4/13; Gypsy Gyppo String Band, 4/14; Touch of Grass, 4/15; the Vern Williams Band, 4/16-17; 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: Eddie Money, 4/8; John Lee Hooker, 4/9-10; 2119 University/Shattuck, Berk., 841-9903.

La Pena: benefit for Friends of the Palestinian Revolution, 4/8; Alan Cruz, 4/9; Los Huicholes, 4/10; Poesia de Aztlan, 4/11, six Chicano poets; Martes Popular, Cuban dinner and free concert, 4/13; film, 4/14; Inez Garcia Defense Committee benefit, 4/15; Michael White and the Magic Music Co., 4/16; Los Huicholes, 4/17; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: Annie Lore, 4/9, plus Koan; Bay Area Comedy Troupe, 4/10; Allspice, 4/11; poetry, 4/12, with Paul Vane and Druid; film, 4/13; Selby, 4/14, plus Teri Bei; open mike, Thurs.; Drivin' Wheel, 4/16; Koan, 4/17; Troika, 4/18; 2516 Telegraph, Berk., 841-9070.

Longbranch: Kathi MacDonald, 4/8; Mile Hi and Sassy, 4/9; Eddie Money, 4/10; Harvey Mandel, 4/11; the Nerves, 4/13; Little Roger and the Goosebumps, 4/14; Eddie Money and Mile Hi, 4/15; the Shakers and the Original Haze, 4/16; Back Road and Carrie Nation, 4/17; 2504 San Pablo, Berk., 848-9696.

Starry Plough Irish Pub: Anne Leist and John Gallagher, Mon., plus Tony Gross; Musical Variety, Tues.; Bound for Glory, Wed.; Sean and Millosa, Thurs.; Graineog Ceili Band, Fri.; David Garthwaite and friends, Sat.; 3101 Shattuck/Prince, Berk., 848-8560.

NORTH-SOUTH

Chucks's Cellar: Heritage, 4/8; Dorothy's Out of Hand Band, 4/9; County Line Trio, 4/10; Cisco and Boston, 4/14; Heritage, 4/15; Joe Cannon, 4/16-17; 4926 El Camino Real, Los Altos, 964-0220.

El Verano Inn: Sonoma Plaza Playhouse presents Bad Habits, 4/9-11; 197 Verano Ave., El Verano, (707) 996-9688.

Nashville West: Nashville Breed, Mon.-Sat.; Five Easy Pieces, Fri.-Sat.; 193 Commercial, Sunnyvale, 732-7730.

Sleeping Lady Cafe: Allspice, 4/8; Stanley Jackson and Joy, 4/9; Logos, 4/10; David Cohen and Cathy Hudnall, 4/11; Joe New, 4/12; Head Band, 4/13; David Grisman Quintet, 4/15; Perry Walsh and the Pumpers, 4/16; Antonio de Luna, 4/17, plus Phil Ford and Dallas Smith; 58 Bolinas Road, Fairfax, 456-2044.



Gay music for a spring night, 4/10, 8:30 pm, with Gwen Avery, Steven Grossman and Black-berri, at James Lick Auditorium, Noe/26th St., SF, \$2.50, presented by Cachapera.

Gay Freedom Parade committee of BAGL meets, 4/11, 2 pm, Commission Room, Main Library, Civic Center, SF.

Group jogging: Golden Gate Bridge run, 4/11, meet 10 am at the toll plaza parking lot; China Basin job, 4/18, meet 10 am at 527 Bryant, no-host brunch at 527 Club afterwards; SF. For more info call 626-9081 or 626-1350.

Gay history slide show series begins with "Joan of Arc, Transvestite and Heretic," 4/14 and 18, 8 pm, 32 Page St./Market, SF, 626-8138, \$1.50 donation.

Bay Area Gay Liberation meets, potluck at 6:30 pm and meeting from 7:15 pm, 32 Page St./Market, SF.

Gay Latino Alliance dance, 4/17, 32 Page St./Market, SF.

Gay Academic Unions conference, 4/15-17, with panel discussions, poetry readings and entertainment from 8 am registration to 10 or 11 pm. Discussion topics include civil liberties, growing older, gay people in prison, health services, gays and the media, lesbian therapists, lesbian mothers and gay fathers and many others. Keynote address by Elaine Noble, 4/15, 8 pm; closing with a disco dance, 4/17, 9 pm. All in the Student Union Bldg., SF State, 19th Ave./Holloway, SF. For more info call 333-6117, \$10/\$5 student or unemployed.

Lesbian Feminist Alliance meets every Sun., 2 pm, at the Women's Center, 177 S. 10th St., San Jose, 378-7665.

Berkeley gay men's rap, every Fri., 7 pm, 2333 Webster, Berk., behind the Telegraph/Ashby Co-op, free.

Gay events information line, with a two-minute recorded rundown of raps, rallies and special events. Call anytime of day or night: 771-7979.

Gay Outreach Project of the Sunset Mental Health Center offers groups for gay and bisexual men. Call for times. 1351 24th Ave. nr. Judah, SF, 661-2013.

Gay People's Union of Stanford sponsors a women's social, Tues.; men's social, Wed.; rap group, Fri.; all 8 pm, at the Old Firehouse, on the Stanford University campus. For information, referrals, peer counseling, call 497-1488.

Friday night raps, 8 pm, at the Society for Individual Rights Center, 83 6th St., SF, 781-1580.

Hyacinthus, a group for lesbians and gays men of Greek ancestry. Call 861-6679 for more info.

SF Gay Rap, Tues., 8 pm, 121 Leavenworth, SF, 771-1450.

RADIO WAVES

FRIDAY, APRIL 9

A History of Patriarchy. Discussion of the division of the species and the development of the subjugation of women. **As Men**, call-in (848-4425), KPFA 94 FM, 12:15 pm.

Growing Up in America. Maya Angelou's recent speech before the San Francisco Consortium American Issues Forum, KALW 91.7 FM, 1 pm.

Concert Hall. Baker's "Kosbo," Sibelius's *Violin Concerto* and Rachmaninoff's *Symphony No. 3*, KDFC 102.1 FM, 8 pm.

Raymond Burr and Jack Webb star in "The Only Way to Make Friends is to Die." **Golden Age of Radio**, KSFO 560 AM, 8 pm.

Live SF Symphony broadcast. Haydn's *Symphony No. 61 in D*, Chopin's *Piano Concerto No. 1 in E Minor, Op. 11* and Dvorak's *Symphony No. 8 in G, Op. 88*. Seiji Ozawa conducts. KKHI 1550 AM/95.7 FM, 8:30 pm.

SATURDAY, APRIL 10

Ahora. La Raza bilingual programming with news, history, music, poetry and more. KPFA 94 FM, noon.

Modern Composers and their music. Lukas Foss's *Time Cycle* (1960). John Rozak hosts. KOED 88.5 FM, 1 pm.

International Concert Hall. The Yugoslav Chamber Orchestra of Skopje presents Cowell's *Hymn and Fuguing Tune No. 2* and Baird's *Love Sonnets to Poems by Shakespeare*. KOED 88.5 FM, 2 pm.

Folk Festival, U.S.A. The Kerrville Folk Festival with Townes Van Zandt, Mike Seeger, Terry Waldo and others. KALW 91.7 FM, 5 pm.

Saturday Night Opera. Mozart's *La Finta Giardiniera* performed by the Orchestra and Chorus of North German Radio. KDFC 102.1 FM, 8 pm.

Physics and Mysticism: the parallels between science and religion. Physicists discuss quantum physics for everyday life. KOED 88.5 FM, 8 pm.

Women's music. Miriam Goodman, moderator, turns deejay to pay tribute to the sounds of women. **Ms. Understood**, KSFO 560 AM, 8:30 pm.

Food For Thought. Celebrities, entertainers and experts on food, ecology, economics, nutrition and survival present this consciousness-raising examination of the world hunger situation. **World Hunger Special**, KSAN 95 FM, 10 pm (until 10 pm tomorrow).

SUNDAY, APRIL 11

Cesar Chavez. Who is he and how did he become leader of the farm workers? Author Jacques Levy discusses the man behind the movement. **Black Renaissance**, KFOG 104.5 FM, 7 am.

Gore Vidal, author of *1876*, talks about American history in the Bicentennial year with host Sam Van Zandt. **Contact**, KCBS 98.9 FM, 7 am.

Children's Television. Ellie Rice, Judy Diary and Stuart Patterson discuss the Committee on Children's Television. **Community Dialogue**, KFOG 104.5 FM, 7:30 am.

Through a Woman's Eye. Ariel Dougherty and Carol Clement of Women Make Movies, a women's art project in New York, guest. KPFA 94 FM, 4:30 pm.

Scott Joplin. "Treemonisha" performed by the original Broadway cast. **Sunday Night Opera**, KKHI 1550 AM/95.7 FM, 8 pm.

Maria Muldaur, recorded live in Bottom Line, N.Y. and Kenny Rankin, recorded in Boston. **King Biscuit Hour**, KSAN 95 FM, 11 pm.

Harry James. Recordings from the career of the famous trumpeter and bandleader. **Jazz Revisited**, KOED 88.5 FM, 11:30 pm.

MONDAY, APRIL 12

Unlearning To Not Speak. Author and organizer Barbara Ehrenreich discusses socialism and feminism. KPFA 94 FM, 12:15 pm.

Philadelphia Orchestra. Haydn's *Symphony No. 88 in G*, Rachmaninoff's *Piano Concerto No. 1 in F-Sharp Minor* and Varese's

Aracana. KKHI 1550 AM/95.7 FM, 8 pm.

People's Music of California: Music based on Ethnic Traditions, Part I. Varied artists and groups recorded at the Western Bicentennial Folk Festival. KPFA 94 FM, 8:30 pm.

Now It Can Be Told. Investigative comedy and suspense in the vein of the Water-gate Follies. Fast-paced, funny and innovative radio. KSAN 95 FM, 9:30 pm.

TUESDAY, APRIL 13

Law and Justice. Rodney Williams, SFPD, and guests discuss the criminal justice system. Live, call-in (864-2051). KOED 88.5 FM, 1 pm.

Porgy & Bess. Starring Leontyne Price and William Warfield. **Show Album**, KRON 96.5 FM, 7 pm.

Concert Hall. Bruckner's *Four Orchestral Pieces*, Reger's *Variations and Fugue on a Theme by Mozart*, Elgar's *Spanish Fly Suite* and Hanson's *Serenade for Flute, Harp and Strings*. KDFC 102.1 FM, 8 pm.

Boston Symphony. Beethoven's *Symphony No. 1 in C*, Berlioz's *Chemin de la Vie* and Brahms's *Symphony No. 2*. KKHI 1550 AM/95.7 FM, 8 pm.

The Guardian's own Irene Oppenheim, plus critics Victor Fasio, Eleanor Sully and Byron Bryant, discuss what's happening in the arts. **Upstaged**, KPFA 94 FM, 8:30 pm.

Robert Palmer. Recorded live concert. KSAN 95 FM, 10 pm.

LP of the Week. A brand new album, both sides, all cuts. KSFX, 104 FM, 11 pm.

WEDNESDAY, APRIL 14

Of Interest to Women. "New Dimensions for Men" with Michael Closson, Ph.D., Asst. Dean of undergraduate studies, Stanford University. Host, Gloria Oswald. Live, call-in (864-2051). KOED 88.5 FM, 1 pm.

Prison Poetry. Max Schwartz reads works of poets within the confines of Folsom, Quentin, Vacaville, Frontera and elsewhere. KPFA 94 FM, 3 pm.

Third World news. Reports on local community issues and national and international events of concern to Third World people. KPFA 94 FM, 5 pm.

Loving and Free. Hilary Anderson, I Ching counselor and psychologist, and Ray Vespe, Co-Director of the Integral Counseling Center of the California Institute of Asian Studies talks about the integral view of life. KOED 88.5 FM, 8:30 pm.

Saint Matthew Passion, Part I. Performed by the Munich Bach Orchestra and Chorus. KOED 88.5 FM, 9 pm (simulcast with KOED-TV, channel 9).

Fruit Punch. Gay men's programming. Tonight: the music of Strider Wise, and a talk with a gay man from the country in Oregon. KPFA 94 FM, 10 pm.

THURSDAY, APRIL 15

Zionism: a perspective. The meaning and implications of Zionism. KALW 91.7 FM, 6:30 pm.

Flower Drum Song. Jack Soo and the rest of the original Broadway cast star. **Show Album**, KRON 96.5 FM, 7 pm.

Uri Geller. The man who bends keys with his mind discusses the psychic world. **Ed Busch Talk Show**, KNBR 680 AM, 8 pm.

The Barber of Seville, by Rossini, plus Brahms's *Sonata No. 2 in A* and Beethoven's *Violin Concerto in D*. KKHI 1550 AM/95.7 FM, 8 pm.

Concert Hall. Bellini's *Il Pirata*, Mussorg-sky's *Boris Godounov* and Honegger's *Symphony No. 4*. KDFC 102.1 FM, 8 pm.

BART General Manager Frank Herringer and Curtis Green, Muni General Manager discuss their transit systems. **In Transit**, live, call-in (864-2051), KOED 88.5 FM, 8 pm.

Earthquake Hazards in the Bay Area. The 70th anniversary of the big rocker of '06. The KPFA Environmental News Collective explores what happened then and what could happen now. **Open Air**, KPFA 94 FM, 8:30-10 pm.

—B. Lance Greenfield

**THE GUARDIAN
FLEAMARKET**

By Cathy Luchetti

Sign of the times. The Elmwood Dime Store, a genuine five-and-ten from the old school, 2940 College, Oakland (848-2747), is going out of business in a leisurely fashion, marking down only a few items at a time. Among the first to go: bottles of Hartz Mountain Bird Feed, two for the price of one; somewhat kitschy Hallmark cards, half off; synthetic fur animal beanbags, half off; stocking panty hose 75¢ each; decoupage designs, half off; plaster Christmas choirboys, half off for a set of four; Ringling Bros. crossword puzzle was \$4.79, now \$2.40; and some intriguing sets of Eggringar Swedish egg rings, a simple metal band with wooden handle, was \$3.49, now \$1.75.

Door-to-door bunny service. For every \$25 purchase of either confections or toys, Sweet Dreams, 2901 College, Oakland (549-1211), will send around a walking, talking furry bunny to deliver the goods on Easter morn, providing you live in the Elmwood area of Berkeley between Bancroft, Alcatraz, Claremont and Telegraph. Orders should be in by April 12.

Freeze-dried food specials. Survival foods from Bee Ready Foods, 47 El Camino Real, Millbrae, are on sale until April 28. Dehydrated bell peppers, #10 can, reg. \$9.50, now \$7.50; freeze-dried peas, #10 can, reg. \$6.40, now \$5.75; dehydrated potatoes, #10 can, reg. \$3.40, now \$2.95; five-gallon can red hard winter wheat, reg. \$10.45, now \$7.20. Sale good to April 28.

"Sin"thetics 20%-50% off. From Friday, April 9, until Friday, April 30, Get Thee to The Nunnery, 905 Clement, SF, 752-8889, will be ridding its racks of mixed-blend fabrics at discounts of up to 50%. Replacing these will be only pure fabrics, such as 100% wool, cotton, silks or blends of the same.

Showpiece cacti 20% off. Skybranch Flora, 1450 Grant, SF, 982-5396, is moving out all "secondary" cacti, one-of-a-kind pieces that have been in stock for a while but lack nothing in size or condition. Among them are trilocerus, cholla, and pencil tree euphorbia in four inch pots for \$4 to four foot plants weighing 40 lbs. or more, priced from \$20-\$30. Most plants are designer pieces, such as the awesome Aluandia from Madagascar, \$220, and are as yet unadvertised.

Pottery seconds. Overrun stoneware and slightly imperfect garden pottery will sell quickly to bargain hunters for low prices of \$1 to \$10 at Colusa Pottery, 450 Colusa Ave., Berkeley, 525-3823. All stoneware is designed in the English style of function over decoration — ceramic colanders for dripping lettuce, planters with raised centers to keep the pot out of a puddle, fern pots with drip holes and a high saucer to raise the plant in the air. Owner A. Ahrenholz stakes up the kiln once a week. This week he'll be firing planters, which means a good selection of planter "seconds," along with the casseroles already in stock.

Smoke no more

continued from page 13

thought you wanted. Then you will reward yourself for not having it. You will get a good feeling from saying no to that cigarette. And everytime you say no to a cigarette this good feeling will come over you. It is pleasant. It feels good to not smoke. Remember that good feeling from not smoking. You will not overeat or overdrink or do anything else harmful to yourself instead of smoking. You will remember . . . Grayson goes on to reinforce the desire not to smoke.

The Public Health Service hospital facilities are already free to the military and federal employees. "We don't turn anyone away. We do some paperwork hocus-pocus or make them a 'special study' or something." The groups meet for one-hour sessions once a week for two to four weeks. Grayson also provides private sessions in his home: \$30 for the first session, \$25 for subsequent ones.

American Clinic, 1255 Post, SF, 861-3552.

Dr. Hubert Henderson works with habit control, in which smoking is treated as a habit that can be broken through mind control. "We program the old pattern out and program a new pattern in," he explains. Through hypnosis he takes a "positive" approach to a patient. "I'd rather work on this positive level," he says: "that to stop smoking is a way to reward one's self with a better way of life, better health, more energy."

There is a free consultation in his office before the program begins in which he explains the principles of hypnosis. Two to six sessions of about an hour are usually required, at a cost of \$25 each. Henderson provides his patients with a tape recording of one hypnotic session. "If the desire comes very strong," he urges, "go get the tape immediately and let that into the mind instead."

Calif. Medical Clinic for Psychotherapy, 3626 Sacramento, SF, 931-0312. Psychotherapist Howard Ginsberg provides a program of hypnotic suggestion and self-hypnosis techniques. The cost

is \$75 for two sessions; the first is primarily an interview, the second a group hypnosis training.

"If a person hasn't stopped smoking within a few days," Ginsberg says, "I suggest an additional session, including perhaps some psychotherapy to discover the unresolved problem area that keeps that individual smoking. There are many — it could be the guilt-punishment syndrome, rebellion, any number of things. If an individual is honest and objective with himself, but really doesn't know why he smokes, then that reason will have to be uncovered and understood before he can successfully stop."

Acupuncture

Hering Family Clinic, 2340 Ward St., Berkeley, 548-1992. The patient has answered some routine questions about her smoking habit and general physical condition and has had her blood pressure checked. She looks apprehensive as Dr. Robert Gardner explains how he will

place the two tiny stainless steel needles into the inside of her ear. This is the acupuncture point that corresponds to the lungs, he explains. The needles will stay in for about two weeks. She is still nervous as he quickly inserts the needles then steps away from her. "Is that all?" she asks.

Gardner gives the patient an envelope of small brown grains, a natural tobacco extract. Placing a few of these on the tongue will decrease the psychological desire to smoke, he says, as the needles rid the body of the physical withdrawal symptoms.

"It might work right away, it might take a little time," he says. "If you feel a need to smoke, massage your ear a little right where the needles are." Gardner will work with a patient for a maximum of three acupuncture treatments at two-week intervals. He says if it hasn't worked by then, it never will: "Most of the time, if it's going to work, it does the first time. Acupuncture can help a smoker stop, but they've got to be motivated."

GUARDIAN CLASSIFIEDS

Categories As Follows:

Legal Notices	Men	Special Notices
Appliances	Metaphysical	Travel
Arts & Antiques	Misc. for Sale	TV & Stereo
Auto Parts & Service	Misc. Wanted	Unique Services
Automotive	Music	Vacations/Retreats
Boats & Sailing	Outdoors	Women
Books & Publications	Performing Arts	HOME SERVICES
Cheapos	Personals	Carpentry
Childcare	Personals—Business	Carpets & Floors
Clothing	Photography	Cleaning
Counseling	Professional Services	Design & Renovation
Employment	Real Estate	Electrician
Employment Wanted	Rentals	Gardening
Entertainment	Rentals Wanted	Household Repair
Food	Rentals Shares	Locksmith
Garage Sale	Rentals Shares Wanted	General Home Services
Groups	Rentals Sublets	Moving/Hauling
Home Furnishings	Rentals Sublets Wanted	Painting
Instruction	Rides	Plumbing
Instruction—Dance	Schools	Roofing
Instruction—Music		Window & Glass Repair
Lifestyles		
Lost & Found		

LEGAL NOTICES

FOR INFORMATION ON PLACING
LEGAL NOTICES — SF only
Call Steve at 824-2506

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18102

The following person is doing business as: ANAJA at 3996 23rd Street, San Francisco, CA 94114. Holly Z. Altman, 3996 23rd Street, San Francisco, CA 94114.

This business is conducted by an individual.
Signed Holly Z. Altman

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 11, 1976.

Pub. Dates: March 18, 25, April 1, 8, 1976.

Jerome Fishkin, Atty.

NOTICE OF INTENTION TO SELL REAL PROPERTY AT PRIVATE SALE

SUPERIOR COURT OF CALIFORNIA, City and County of San Francisco.
In the Estate of AURELIA B. FISHER, Deceased.
No. 213117.

NOTICE IS HEREBY GIVEN that:
1. On April 9, 1976, at 4 pm, the real property more particularly described herein will be sold at private sale to the highest bidder, by the Administrator CLINTON FISHER, subject to confirmation by the above-captioned Court.

2. The sale will take place at the Law Offices of JEROME FISHKIN, ESQ., 1515 Vallejo Street, San Francisco, California.

3. To be sold is all the right, title, interest, and estate of said decedent; and all the right, title, interest, and estate that the within Estate has acquired by operation of law or otherwise, in and to that certain real property situated in the City and County of San Francisco, commonly known as 43 Tucker Avenue, San Francisco, California, and more particularly described as:

All that property situated in the City and County of San Francisco, State of California described as Lot No. 42, in Block No. 54 as said lot and block are delineated and so designated upon that certain map entitled "Reis Tract," Filed May 19, 1904, in Liber 1 of Maps at pages 241 and 242 in the office of the Recorder of the City and County of San Francisco, State of California.

4. Bids or offers for said property must be in writing, and will be received in the law offices of JEROME FISHKIN, 1515 Vallejo Street, San Francisco, CA 94109; or bids or offers may be filed with the Clerk of the Superior Court, City and County of San Francisco, at any time after the first publication of this notice, and before the making of the sale.

5. The terms and conditions of the sale are as set forth: Cash in lawful money of the United States of America; 10% of the amount of bid to be tendered with the bid or offer, remainder of the purchase price to be delivered into escrow within 30 days of the approval of said purchase by the Court; taxes, insurance, and rents, to be pro-rated as of the date of transfer of title; purchaser shall pay for title insurance, escrow charges; expenses of recording title; transfer taxes; the property is sold subject to all rights of way, liens, assessments, and encumbrances.

6. The Administrator reserves the right to reject any and all bids.

7. All inquiries should be directed to Jorgensen & Co., Realtors, 1114 Sutter Street, San Francisco, California 94109, telephone (415) 474-4555.

Dated: March 12, 1976.

CLINTON FISHER

Administrator of the Estate of the above-named Decedent.

By JEROME FISHKIN, ESQ.
Attorney for the Administrator.

JEROME FISHKIN, ESQ., Attorney
for Petitioner, 1515 VALLEJO ST.,
SAN FRANCISCO, CA 94109. (415)
673-3113.

Pub. Dates: March 25, April 1, 8, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18092

The following person is doing business as: S. LAPIN, PHOTOGRAPHY at 4548 Anza St., San Francisco, CA 94121.
Sharon Lynn Lapin, 4548 Anza St., San Francisco, CA 94121.

This business is conducted by an individual.
Signed Sharon Lapin

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 10, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.

B-70047

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18283

The following persons are doing business as: MS VIDEO EQUIPMENT RENTALS at 51 Holly Park Circle, San Francisco, CA 94110.
Eileen A. Stoner, 51 Holly Park Circle, San Francisco, CA 94110.

Constance J. Malach, 2135 Sacramento St., #507, San Francisco, CA 94109.

This business is conducted by a general partnership.

Signed Constance J. Malach

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 26, 1976.

Pub. Dates: April 1, 8, 15, 22, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18162

The following person is doing business as: WILBORN DESIGN at 2338 Pine St., San Francisco, CA 94115.

Nathan Wilborn, 2338 Pine St., San Francisco, CA 94115.

This business is conducted by an individual.
Signed Nathan Wilborn

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 16, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.

B-70067

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18379

The following person is doing business as: JUST LANDED IMPORTS at 1612 Union Street, San Francisco, CA.

Melvin Covello, 524-22nd Ave., San Francisco, CA 94121.

This business is conducted by an individual.
Signed Melvin Covello

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 5, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

Martin & Reed, Atty's

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 703-271

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO.

In the matter of the Application of CARMEN MARIE CAMILLERI SMITH for change of name. Whereas CARMEN MARIE CAMILLERI SMITH, petitioner, has filed a petition with the clerk of this court for an order changing petitioner's name from CARMEN MARIE CAMILLERI SMITH to CARMEN MARIE CAMILLERI;

IT IS ORDERED that all persons interested in the above entitled matter appear before this court at the hour of 9 am, on April 28, 1976, in the courtroom of Department 1, Room 375 at City Hall, Polk & McAllister Streets, San Francisco, California, and show cause, if any, why the petition for change of name should not be granted.

IT IS FURTHER ORDERED that a copy of this order to show cause be published in the SAN FRANCISCO BAY GUARDIAN, a newspaper of general circulation printed in the City and County of San Francisco, California, once a week for four successive weeks prior to the date set for hearing on the petition.

Dated: March 12, 1976.

FRANCIS McCARTY

Judge of the Superior Court

MARTIN & REED, Attorney at Law,
1701 FRANKLIN STREET, SAN
FRANCISCO, CA 94109. Telephone:
(415) 441-0282. ATTORNEYS FOR
PETITIONER.

Pub. Dates: March 25, April 1, 8, 15, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18294

The following persons are doing business as: MAGNUS at 506 14th Street, San Francisco, CA 94103. (P. O. Box 40568, San Francisco, CA 94140.) Samuel Ellis Blazer, 2843 23rd Street, San Francisco, CA 94110.

Charles Hinton, 506 14th Street, San Francisco, CA 94103.

Tom Kennedy, 506 14th Street, San Francisco, CA 94103.

Michael Castel Rosner, 432 Connecticut Street, San Francisco, CA 94107.

Dennis Smith, 506 14th Street, San Francisco, CA 94103.

Richard Avis Wilson, 6 Sharon Street, San Francisco, CA 94114.

This business is conducted by an unincorporated association other than a partnership.

Signed Richard Avis Wilson

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 26, 1976.

Pub. Dates: April 1, 8, 15, 22, 1976.

Jerome Fishkin, Atty.

NOTICE OF INTENTION TO SELL REAL PROPERTY AT PRIVATE SALE

SUPERIOR COURT OF CALIFORNIA, City and County of San Francisco.

In the Estate of FANNIE DOROTHY FARRAR, Deceased, No. 212931.

NOTICE IS HEREBY GIVEN that:

1. On April 9, 1976, at 4 pm, the real property more particularly described herein will be sold at private sale to the highest bidder, by the Administrator VICTOR S. FARRAR, subject to confirmation by the above-captioned Court.

2. The sale will take place at the Law Offices of JEROME FISHKIN, ESQ., 1515 Vallejo Street, San Francisco, California.

3. To be sold is all the right, title, interest, and estate of said decedent; and all the right, title, interest, and estate that the within Estate has acquired by operation of law or otherwise, in and to that certain real property situated in the City and County of San Francisco, commonly known as 969-971 Page Street, San Francisco, California, and more particularly described as that land situated in the State of California, City and County of San Francisco, and described as:

PARCEL 1.
Commencing at a point on the southerly line of Page Street, distant thereon 100 feet easterly from the easterly line of Divisadero Street running thence easterly along said line of Page Street 18 feet 9 inches; thence at a right angle southerly 100 feet; thence at a right angle westerly 18 feet, 9 inches; thence at a right angle northerly 100 feet to the point of commencement.

Being a portion of Western Addition Block No. 443.

PARCEL 2.
Commencing at a point on the southerly line of Page Street, distant thereon 118 feet, 9 inches easterly from the easterly line of Divisadero Street; running thence easterly along said line of Page Street 18 feet, 9 inches; thence at a right angle southerly 100 feet; thence at a right angle westerly 18 feet, 9 inches; thence at a right angle northerly 100 feet to the point of commencement.

Being a portion of Western Addition Block No. 443.

4. Bids or offers for said property must be in writing, and will be received in the law offices of JEROME FISHKIN, 1515 Vallejo Street, San Francisco, CA 94109; or bids or offers may be filed with the Clerk of the Superior Court, City and County of San Francisco, at any time after the first publication of this notice, and before the making of the sale.

5. The terms and conditions of the sale are as set forth: Cash in lawful money of the United States of America; 10% of the amount of bid to be tendered with the bid or offer, remainder of the purchase price to be delivered into escrow within 30 days of the approval of said purchase by the Court; taxes, insurance, and rents, to be pro-rated as of the date of transfer of title; purchaser shall pay for title insurance, escrow charges; expenses of recording title; transfer taxes; the property is sold subject to all rights of way, liens, assessments, and encumbrances.

6. To see the property, contact Victor Farrar, 3101 Hood, Oakland, CA, phone 562-8776.

7. The Administrator reserves the right to reject any and all bids.

Dated: March 17, 1976.

VICTOR S. FARRAR

Administrator of the Estate of the above-named Decedent.

By JEROME FISHKIN, ESQ.
Attorney for the Administrator.

JEROME FISHKIN, ESQ. Attorney
for Petitioner, 1515 VALLEJO ST.,
SAN FRANCISCO, CA 94109. (415)
673-3113.

Pub. Dates: March 25, April 1, 8, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18127

The following persons are doing business as: SOCIALIST BOOKSTORE/LIBRERIA SOCIALISTA at 3284 23rd Street, San Francisco, CA 94110.

John Durham, 763 14th Street, San Francisco, CA 94114.

Asher F. Harer, 149 Detroit Street, San Francisco, CA 94131.

This business is conducted by a general partnership.

Signed John Durham

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 12, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18124

The following corporation is doing business as: UNIQUE INVESTMENTS, at 1757 Union Street, San Francisco, CA 94123.

UNIQUE HOMES OF SAN FRANCISCO
This business is conducted by a corporation.
Signed Louis C. Sarasy, President

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 12, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.

B-70066

FICTITIOUS BUSINESS NAME STATEMENT

File No. 17944

The following person is doing business as: EASTMAN PAINTING COMPANY at 2176 Union #4, San Francisco, CA 94123.

Donald P. Eastman, 2176 Union #4, San Francisco, CA 94123.

This business is conducted by an individual.
Signed Donald P. Eastman

This statement was filed with the County Clerk of the City and County of San Francisco, California on February 27, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.

B-70048

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18138

The following persons are doing business as: HORTUS at 944 Fell St., San Francisco, CA 94117.

Irene Brender, 309 Via Recodo, Mill Valley, CA 94041.

Marvin Jones, 944 Fell St., San Francisco, CA 94117.

This business is conducted by a general partnership.

Signed Irene Brender

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 15, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.

B-70046

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18330

The following persons are doing business as: LARKSPUR SHORES, LTD., 555 California Street, Suite 3870, San Francisco, CA 94104.

Donald Barash, 855 Upper Autumn Lane, Mill Valley, CA 94041.

Rufus Soule, 9062 Broadway Terrace, Oakland, CA 94611.

This business is conducted by a general partnership.

Signed Donald Barash

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 30, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

B-70131

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18347

The following person is doing business as: K.T.V. DISTRIBUTING ASTRONICS at 90 Golden Gate Ave., San Francisco, CA 94102.

Robert Staton Wheeler, 90 Golden Gate Ave., San Francisco, CA 94102.

This business is conducted by an individual.
Signed Robert Staton Wheeler

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 31, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

B-70129

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18080

The following person is doing business as: SHA RA IMPORTING CO. at 513 Capp St., SF, CA. P. O. Box 40016, 94140.

Harry A. Chacra, 513 Capp St., San Francisco, CA 94110.

This business is conducted by an individual.
Signed Harry A. Chacra

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 9, 1976.

Pub. Dates: March 18, 25, April 1, 8, 1976.

B-70023

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18075

The following person is doing business as: MILES PAWSKI & CO. at 167 Buena Vista Ave. E., San Francisco, CA 94117.

Miles Pawski, 167 Buena Vista Ave. E., San Francisco, CA 94117.

This business is conducted by an individual.
Signed Miles S. Pawski

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 9, 1976.

Pub. Dates: March 18, 25, April 1, 8, 1976.

B-70022

Starting a New Business?



GET IT AFLOAT IN THE BAY GUARDIAN!

Your new pet store will have shaky legs to start off . . . That's why you need solid, productive advertising to nurture on in those early months. The first step is to "Get Legit"; register your business's name with a FICTITIOUS BUSINESS NAME STATEMENT in the Guardian's Legal Notices . . . The next is a regular ad in the Guardian Classifieds, for reaching 25,774* of the people you most want to do business with . . . our aware and active readership.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18329

The following person is doing business as: SAGA MUSICAL INSTRUMENTS at 3249 Scott Street, San Francisco, CA 94123.
Richard L. Keldsen, 40 Forest Grove, Daly City, CA.

This business is conducted by an individual.
Signed Richard L. Keldsen

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 30, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.
B-70132

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18337

The following persons are doing business as: IVAN y VALDES, at 3645A 25th Street, San Francisco, CA 94110.

Ivan Fernandez, 3645A 25th Street, San Francisco, CA 94110.

Orlando Valdes, 3645A 25th Street, San Francisco, CA 94110.

This business is conducted by a general partnership.

Signed Ivan Fernandez

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 31, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.
B-70130

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18315

The following person is doing business as: A FIDDLER'S GREEN at 4155 24th Street, San Francisco, CA.

Peter Richard Andrews, 1615 Treat Street, San Francisco, CA.

This business is conducted by an individual.
Signed Peter R. Andrews

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 29, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

In Propria Persona

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 703-939

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO.

In the matter of the Application of THELMA E. NAVAS for change of name.

The application of THELMA E. NAVAS for change of name, having been filed in Court, and it appearing from said application that THELMA E. NAVAS has filed an application proposing that her name be changed to THELMA E. HILLMAN

Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 1 on the 6th day of May, 1976, at 9 o'clock A.M., of said day to show cause why the application should not be granted.

It is further ordered that a copy of this Order be published in the SAN FRANCISCO BAY GUARDIAN, a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated: March 26, 1976.

HENRY R. ROLPH
Judge of the Superior Court
Pub. Dates: April 8, 15, 22, 29, 1976.
B-70123

The Bay Guardian was adjudicated a newspaper of general circulation in San Francisco County on November 5, 1975, and can now publish your legal notices. Call Steve at 824-2506 for charter rates and information.



All Foreign and Domestic Repairs
931-7825
Guar VW Engines at Peoples Prices

VW Tune Ups
\$10.95
and Parts with Ad

1970 McAllister
near Petrini Plaza

Berkeley's Only Independent Volvo Garage

quality care
accurate repair

COMPLETE SERVICE AND MAINTENANCE
AUTOMATIC TRANSMISSION-FUEL INJECTION
2029 Blake St. (nr. Shattuck)
Open 8-5:30

Berkeley
Mon.-Fri.

In Propria Persona

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 704-235

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO.

In the matter of the Application of LINDA MARIA SCHMIDT for change of name.

Whereas LINDA MARIA SCHMIDT, petitioner, has filed a petition with the clerk of this court for an order changing petitioner's name from LINDA MARIA SCHMIDT to LINDA MARIA BARTERA;

Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 1 on the 11th day of May, 1976, at 9 o'clock A.M., of said day to show cause why the application for change of name should not be granted.

It is further ordered that a copy of this Order be published in the SAN FRANCISCO BAY GUARDIAN, a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated: April 1, 1976.

ROBERT J. DREWES
Judge of the Superior Court
Pub. Dates: April 8, 15, 22, 29, 1976.
B-70128

ARTS & ANTIQUES

French Doors, used. We gotta lotta. Lotsa sizes and styles.

845-4751

Brass and china Victorian plumbing fixtures. Marble and pedestal sinks. Clawfoot tubs, brass and china showerheads. Warm wooden toilet seats and strange toilets. 845-4751.

Candle molds. Small animals from 2" to 12". Over 200 molds, new & used. Call 239-7095.

Attention Dealers — there is now a complete woodworks shop set up to duplicate all parts for antiques & we specialize in spindle turn work. Home phone: 731-3939.

Jewelry Items, necklaces, rings, bracelets, beads, amber, malachite, hishi, etc. Low price. 566-7014.

Elegant, giant rust-pink velvet chair and ottoman, \$300. Connie, 564-4575.

If You Have An Interest
in Antiques, good aged furniture & furnishings, all comparatively priced, come visit our shop. Landsberg's Antiques, 3084 Claremont Ave., Berkeley, Tuesday-Saturday, 11-5 and by appointment, 653-7944

RENT SPACE

in SF Antique Center, 2124 Union St. High traffic, low rent. Become part of a successful group of 16 dealers. Quality merchandise only. 563-7643 days, 285-7399 eves.

ART SERVICES

Need fast repro-quality stats, reverses or half-tones? The Guardian Camera Works provides quality work, low prices, and same or two-day service. See page 10 of this issue for price list, schedule and phone number.

Custom handmade shoes and boots, moccasins and clogs. Call Michelle.

LAUGHING MOON COBBLERY

282-5661 660 York, SF

African Beads & Philippine Heishi

Always a Large Stock
Call Mei, 387-1476

VISIONARY GRAPHICS
knows where to draw the line. Design and production . . . rapid & reasonable. Sharon Skolnick, 861-4486.

Electric potters wheel and hi-fire kiln, molds, glazes, clay. Phone for appointment. (415) 585-2553.

AUTO PARTS & SERVICE

TUNE-UPS

MINOR REPAIRS, CARBURATORS, INDIVIDUALIZED INSTRUCTION. All makes - parts at cost - \$8/hr.

TIM'S TUNE UPS
332-9100

Perpetual Motors
Anti-sexist, people's garage. Honest, quality work. All makes—especially Volvos, Datsuns. 863-1431. Tuesday-Saturday, 10-6.

In Downtown San Francisco - AUTO PARTS, FOREIGN AND DOMESTIC - Top Brands - Low Prices at Kray's - 160 7th Street - 621-3311.

AUTOMOTIVE

'68 VWG Squareback. Needs valve job. Otherwise good condition. \$850. 863-9864.

TR4 Spitfire '74. 8500 ml. Excellent Condition. \$3850. 584-8539 eves./wknds.

'72 VW rebuilt engine, carb., new clutch, Cerwin-Vega speakers, all house furniture. 564-1496.

'75 MG Midget, Conv., low mileage. Take over payments - \$135/mo. Gregg, 386-4745.

BUYING A USED CAR? Don't get a LEMON! Independent Evaluation Service Protects YOU! Telephone 665-2487

BOOKS & PUBLICATIONS

SF Women's Center / Switchboard Library open to women 10 am-10 pm daily. Have books, periodicals and resource books by and for women. Call us at 431-1414 for info or books to donate.

PAPERBACK TRAFFIC BUYS

current quality paper and hardbacks, artbooks top cash or trade. 558 Castro, SF, 863-9165.

CHEAPOs



The Guardian Cheapos are a mini-bargain basement of items **FOR SALE** or **WANTED**. You can place a **CHEAPO** for \$2 (Ads must be a maximum of 10 words, must be private party ads, items wanted or for sale must be \$50 or less and the price must appear in the ad. **ADS FOR FREE ITEMS WILL BE RUN FREE!** You must say it's free in the ad.) Send to **GUARDIAN CHEAPOs, GUARDIAN BUILDING, 2700-19th St., SF, CA 94110.**

DRAPES (4 at @25"x84") deep red and rugs (21"x36", 4"x6") red. \$401 Lance, 751-8028.

Funky Blue Skirt, size 5. Never worn, \$22. 928-9598.

Sears double size mattress and box springs. Good condition. \$25. 668-3508.

CHILDCARE

Full time creative childcare in Mission. 3-5 years, field trips, nat. fd. meals. \$25 wk. 861-6208.

San Francisco Infant Center accepting applications 6 mo.-13 mo. Call, 648-4245 for information.

CLOTHING

QUALITY CLOTHING MADE TO ORDER
KATHY 386-6868

COUNSELING

INTEGRAL COUNSELING CENTER

A Holistic approach—harmonizing and integrating the spiritual, mental, emotional and physical aspects of one's being.

CRISIS AND GROWTH COUNSELING
Sliding fee scale. 3736 20th St., 648-2644.

Richard Morrill, Ph.D. Specializing in short-term, reality counseling. Fees based on ability to pay. Phone: 863-5524.

THE BERKELEY CENTER

Offering an intensive experience in individual primal process. Reasonable fees. 1925 Walnut St., Berkeley 94704.

(415) 548-3543

The Center Within

Primal process. Intensive and follow-up. Sliding scale. 20 Mather Rd., San Anselmo (415) 456-4588, (415) 453-6967.

THE CLEARING

Primal opening and personalized growth experience to help you shape your own life. Short term intensives available. Reasonable. P. O. Box 835, San Rafael, 94902. 457-4622. We'll return your call.

HEAL & KNOW YOURSELF

through hypnosis. Ethical, qualified, highly trained hypnotist. 776-4260.

GESTALT

FISCHER-HOFFMAN PROCESS

Break mother/father programming & begin to enjoy life. Chris Elm, M.A., 849-4762.

Private consultations, classes in personal development and meditation. My frame of reference is parapsychology. 15 years experience. Mark De-Shazo. 332-9100 ans. serv.

GROWTH WORK

Build fulfilling relationships. Clarify goals. Make money doing what you want. Improve sex life. Unblock creativity. Open dialogue with Ph.D. in clinical psychology. \$15-\$25 an hour. Sliding scale. Tony D'Aguianno. 653-2753. (Evenings.)

A safe place to feel, to experience yourself, to become whole again. Primal-based, 3-week intensive, plus follow-up. Ruth, 454-6258, 924-3866.

Therapeutic community is opening its group dynamic to the public. Call Len at 346-4270.

EMPLOYMENT

THE SAN FRANCISCO BAY GUARDIAN
Good Opportunity for an aggressive, energetic salesperson. Experience necessary, display advertising sales exp. preferred. Please respond to Box 3A, Guardian Classifieds, 2700 19th Street, SF 94110. Attn. Linda S.

Immediate opening for experienced salesperson in Guardian Classified Ad Department. Call Steve, 824-2506.

Entertainment listings writer/consumer reporter, preferably with newspaper of magazine experience. Full or part-time. Send resume and clips to City, Editor, Personnel, Bay Guardian, 2700 19th St., SF 94110.

ASSISTANT DISTRIBUTION MGR.
SINGLE COPY SALES

Be able to assume all responsibilities of manager when occasion calls for it, some bookkeeping, supervising of drivers, helping coordinate weekly distributions, and contending with the unheralded chaos that a weekly newspaper is subject to. Send all convincing material to: G. Otterson, Dist. Dept., Bay Guardian, 2700 19th St., SF 94110.

ACCOUNTANTS-BOOKKEEPERS
Temporary assignments. Apply 681 Market St. Accountants Temporary Staff, Call 495-TEMP.

Learn all about the boys at City Hall (and what they're doing with your tax money)—in the weekly Bay Guardian! Subscription deals on page 2 of this issue.

Wanted: Legal Secretaries and Typists. No fee. Mary Souza Personnel Agency, 12 Geary, Phone 433-7575.

FIND A JOB YOU ENJOY!

Seminars, individual counseling, Resumes. Call for no-cost interview.

CAREER DESIGN

San Francisco (415) 929-8150 or 929-8161
Recognized Career Experts

Part-time secretary to editor. Excellent typing, speedwriting or shorthand required. Process correspondence, letters of application, phone calls. Writing ability necessary. 2-3 half days per week. Reply with resume & references to Guardian Box 10-23-S, 2700 19th St., SF 94110.

ARE YOU UNEMPLOYED?

Having problems collecting unemployment benefits? Free unemployment insurance counseling. Learn your rights! Not a gov't agency. Workers Rights Center, Mon.-Sat., 10-1; Mon., Wed., Sat., 5-7:30, 6025 Shattuck Ave., Oakland. 653-5510. East Bay callers encouraged.

COMMUNITY ACTION

E. Bay Citizen's Action Organization seeks socially minded, hard working individuals to canvas for membership & fundraising. Management opportunities. 654-1797.

POLITICAL ACTIVISTS

Socially minded, hard-working indi. needed for non-profit, multi-issue legislative lobbying org. Job involves canvassing, petitioning, fund-raising and staff projects. Mgt. opportunity. Call CITIZENS ACTION LEAGUE, 864-7512.

WANTED:

Large Natural Food Store needs EXPERIENCED buyer of commercial & organically grown produce. MUST have good driving record. 27-35 hours a week depending on season. Buyer only. No set up. Send resume to:
632-A GREENWICH, SF
94133

Self-directed person with media experience needed to help establish a non-profit publicity service for performing artists and community organizations. 548-9293, 9 am-12 noon.

Available immediately several legal secretary positions with the San Francisco Neighborhood Legal Assistance Foundation. All require previous experience legal secretary. Some require shorthand. Good basic skills. One requires Bi-lingual (Spanish/English). Salary \$750+. SFNLAF is an affirmative action employer. Please contact: Gail V. Wilkerson, 1095 Market St., Suite 417, San Francisco, CA 94103. 626-2401.

Unemployed? Free rent, food, small salary for new baby care and housekeeping. Will consider couple or immigrant. Call Carol, after 5 at 863-0467, leave message.

Skilled advertising-public relations manager for creative "doer," wise enough to listen and who is on the brink of success. Profit sharing basis. Send resume to Guardian Box 10-27-E.

Writers Needed

In Business and Academic Areas. Call 586-3900, between 10-5.

Free-Lance. Responsible, punctual copywriters, advertising salespersons, artists, photographers and file clerks to work with me on profit making projects. Fee basis or profit sharing. Send resume to Guardian Box 10-27-E.

PART TIME JOBS FOR LOW INCOME SENIORS

If you are 55 or over, and your income is in the federal low area of \$216/mo. for one person, or \$286 for two, on Social Security or retirement or pension, unemployed or underemployed, you may be eligible for part-time profitable employment. New careers or up-grading of your skills with pre-job and continual on-the-job training can be yours. Possible potential in unsubsidized employment after training. Applicant must have SF address, comprehension of English language. Call 771-7100 ext. 211, 212, 213. Mr. Williams, Director. Administered by the National Council on Aging thru the Senior Community Service Project.

Gay Community of Concern seeks to fill one full and one half-time position for counseling, community organization and social agency work. Women are encouraged to apply. Contact GCC - Personnel Com., 8C 8265, Stanford 94305.

1/2-Way House Administrator

Psychiatric half-way houses for adults seek agency administrator. Send resume to: Baker Place, 2157 Grove, San Francisco 94117, or call 387-3702 between 1-5 pm.

Experienced person wanted to run travelling summer program for 12 children aged 6-9. Ten weeks, 9-5, Call Berkeley Montessori School, 843-9374.

EMPLOYMENT WANTED

Strong experienced resourceful person wishes to do house-work, yard-work. Am experienced cook with nutrition background. Call Amy, 567-7573.

EST graduate seeking employment. Dynamic, exciting, willing to work hard and have fun. I'm outrageous. Pam, 776-9573.

Two British students seek employment. Any type work, pref. 9-5, available July 1-Sept. 30. Call Ed Diaz, 556-6895.

Part-time work wanted: housecleaning, yard work. Exp. & Reliable. 366-3012 eves.

Apartment Building Manager available. Pacific Heights, own tools. 346-3583 after 6 pm.

ENTERTAINMENT BILLBOARD

SF FILM CO-OP

Facilities available to independent film makers. Editing rooms \$10 a day. 668-7052.

Great, independent personal films are shown at Canyon Cinematheque, SF Art Institute, 800 Chestnut, Thursdays, usually 8:30, 332-1514.

THE TRIBAL CHOIR

Presents JOSE FRANCISCO RODRIGUEZ'S "CIRCUS OF THE ASSASSIN." "THE ARCTIC CIRCLE." "YESTERDAY WASN'T." Three one acts with music. April 9 & 11, Fri. & Sun., 8 pm. Also a reading-backer's audition of VISIONS, a Musical Trilogy by Jose Francisco Rodriguez. April 10, 8 pm. 3246 Ette St., Oakland, CA 94608. Admission: Free. Donations gratefully accepted.

FOOD

Total Theatre Catering Service
Gourmet food & entertainment. Reasonable rates. Call, 387-3758.

MEAT

Enjoy delicious beef direct from our ranch & SAVE! No additives for a healthful difference. Grain fed calves, 69¢ lb. Also 90 lb. "Cowboy" packs. Cutting & delivery available. FRUSETTA RANCH: Growers since 1887. Satisfaction Guaranteed. (408) 628-3559 day or night.

GROUPS

RADICAL THERAPY

Group openings, mixed & women only. Call 383-0124, 864-2575 days, 981-7053.

MASSAGE — WORKSHOP

April 11—Learn to give and receive sensitive, nurturing, flowing, massage. Non-sexual. Sausalito houseboat with hot tub. Caryn Simon, 652-0906.

T-A GESTALT GROUPS

Let go of old self-destructive ways and re-decide how you will live your life. Weekly groups, \$50 per 6 weeks or MediCal. Also occasional weekends. Call 548-7475.

Group openings: women, men for mixed group. Co-leaders trained in gestalt and process therapy.

Call Rene Thista, L.C.S.W.

668-3250 days 668-1282 eves.

Mary Dempcy, L.C.S.W.

668-3250 days 692-4773 eves.

BIOFEEDBACK

classes & individual training for learning deep muscle relaxation, creativity, concentration, meditations. 444-5513.

TOGETHER AND FREE DISCUSSION GROUPS

A new discussion group. Together and Free, has recently been formed, focusing on communication between men and women within a social environment stressing support and honesty. The group is primarily a social gathering. Meets every Friday evening, 7:30 pm. Public: \$2.50. Students: \$2.
Topics for discussion:
April 9—"Assertiveness vs. Aggression. Experiencing & expressing deep feelings in a relationship. How do we open to our feelings & how do we express it without destroying it.
Lecture, 8 pm: Increasing Closeness.

The California Club of California, 1750 Clay St. at Van Ness, SF, 94109. 563-3874.

GESTALT INSTITUTE OF SAN FRANCISCO AWARENESS PROGRAM

EVERY MONDAY 4-8 PM

Focuses on awareness and personal growth. Drop

ASTROLOGICAL COUNSELING
Your chart, with progressions and transits, applied to life situations (compatibility, vocation, etc.). In-depth session with experienced, professional, Astro-phone-trained counselor. Sylvia Moon Mollick, 863-5178.

Beginning/Intermediate Astrology seminars offered by astrological counselor/teacher (5 years) and University lecturer in mathematics and astronomy at his house in Bolinas, 10-5, Saturday or Sunday, with pot-luck dinner. Beginning seminar includes each participants chart interpretation. Carl Woebecke, 868-1811.

MISCELLANEOUS FOR SALE

Surplus Laboratory Chemicals. Huge Stock. Lacquer Thinner. Mylar Plastic. Blank Circuit Boards. Half Price. 893-8257.

Juicers. All New Used Rentals Trades Headstands (Porta Yoga) Distillers Dehydrators. Hal Stewart 835-4279

Money and pleasure. Make antique portraits on paper tintypes. Complete portable set up. 552-0223.

Rare hand-embroidered Chinese coat gold dragon design. \$100. 731-8180.

English baby buggy. Excellent condition. Great for city living. Call after 6 pm: 339-8693.

MISCELLANEOUS WANTED

WE BUY HOUSEHOLD GOODS

Old furniture, dishes, rugs, silverware, drapes, linen, glassware, pictures, etc. Don & Michael, 285-9560.

"Discount Waterbeds" wants to trade our beds for Refrig., Air Compressor, Adding Machine, Hot Tub Waterheater, Hand Truck or Whatever. 525-6088.

MUSIC

NEED A GIG?
Or looking to put one together. Call THE MUSICIAN'S SWITCHBOARD. Active contact and referral service. Information about rehearsal space, copyright information, lessons, and more. Call in San Francisco: 626-6853 Mon-Fri. 10-6, Sat. 12-5.

Rehearsal space, all Amps, P.A., etc. supplied. \$4/hr. Now booking for March & April. Jim, 664-6889.

PIANO TUNING AND REPAIR

Reimbursement or reward for return of any or all of the following stolen goods: Basic piano tuning, regulating and repairing tools, other supplies, and parts, in 2 light blue metal tool boxes and 2 brown vinyl zippered cash pouches; and personal affects in one large black vinyl shoulder bag and one smaller natural leather shoulder-strap purse. No questions asked. Private (confidential) answering service may take call if unavailable, Janice Macomber (Emeryville) or Carol Padilla (Oakland), 652-6789, day or night.

PIANO TUNING & REPAIR

Reasonable Rates, Free Estimates. Work guaranteed. 771-2357.

We buy used old guitars, banjos, mandolins, Martin & Gibson. The 5th String, 3249 Scott St., 921-8282.

FINE PIANO TUNING

service. ALL work guaranteed. \$15. Call Bob, 285-9572.

Band rehearsal studio — storage available. \$4/hr. Call Joe, 777-3377.

We sell and trade new and used albums. Paradise Records, 1768 Haight St., bet. Cole and Shrader. Why not stop in?

WANTED: Used cymbal stand, high hat stand to complete a trap set. Call Jennifer, evenings at 530-8513.

OUTDOORS

ROCK COD FISHING — FARRALONES
65' twin-screw "Fisherman." Berkeley Marina, 5 am daily. \$17/person. Beginners welcome; accommodations for ladies. Rod, reel and tackle available. Reservations: 665-1442/849-2727.

PERFORMING ARTS

THEATRE OWNER PRODUCER DIRECTOR
ARTHUR MEYER
Drama Coaching from Basics to Audition Preparation. Inquire ON BROADWAY Theatre, 621-9848.

Selling your Baroque bowling ball? Your Impressionist Sedan chair? Looking for a Louis XIV stash box? Call Wendy at 824-2506 to place an ad in the Guardian Classifieds.

THE BEST CLASSIFIED
ADVERTISING DEAL IN TOWN
IS THE GUARDIAN'S...



If it's free or cheap (under \$50) the place to sell it is the CHEAPO category, the Bay Guardian's bargain basement bonanza. 2 lines, 2 bucks — can ya beat that? (Items wanted or for sale only!)

Send your Cheapo to: Guardian Bldg., 2700-19th St., S.F., Ca. 94110

PERSONALS

MAIL GUARDIAN BOX RESPONSES TO 2700 19TH ST., SF, CA 94110.

Due to our legal liabilities, the Guardian will accept personal ads with Guardian boxes, P. O. boxes or mail service boxes ONLY. No phone numbers or private addresses will be published. Please see the coupon for price and box information. This policy applies ONLY to ads in the PERSONAL category.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800. Open 24 hours.

Couples and individuals interested in raising a child who cannot continue to live with his parents are asked to call JACKIE, San Francisco's foster home recruitment organization for information at 752-4142.

W/M, 50, self-employed, divorced, 5'10", 160 lbs., Enjoy most outdoor sports, sailing my own boat, also dancing — but not into bar scene. Seeking W/F, 35-45. Would enjoy exchanging photos, Guardian Box 10-24-F, 2700 19th St., SF 94110.

W/M, 42, handsome, sincere, loving, 5'9", 165. Enjoy various outdoor activities. Social but not bar oriented. Looking for compatible females. This ad plus five ¢ is good for one cup of coffee. Don, Box 10-25-L, 2700 19th St., SF 94110.

Adventuresome couple would like to meet like minded YOUNG persons. We enjoy trips, boating, hiking, sauna, massage. Guardian Box 10-25-P, 2700 19th St., SF 94110.

SHALL WE CLICK?
Distinguished, reputable camera seeks reproduction activities with local camera-ready copy. Our relationship may be long-term or one-shot. Calls concerning stats, reverses and halftones enthusiastically accepted. Discreet. Please call 824-7660 after perusing my ad on p. 10 of this issue. Don't leave me in the dark(room).

ATTRACTIVE ADVENTUROUS romantic professor, 36. I'm looking for a woman who, like me, talks straight, instinctively seeks excitement, fun, and new experiences, and has her own interests. Preferably, these overlap with some of mine: for example, science fiction, Robert E. Howard, country rock, ancient history. Bob 9333, Berkeley 94709.

W/M, 29, seeks financially independent SF girl of any ethnic persuasion, with obsessive interest in films. Michael, Box 720, 625 Post St., SF 94109.

DeKay has lost her shoe. If found please return to Box 3A, Guardian Classifieds, 2700 19th St., SF 94110.

Street artist 32, jeweler, poet desires a wife with sense of humor. Kids ok. P. O. Box 3103, SF 94119.

IQ 200, white male psychologist theorist, 32, seeks similar female. Box 795, Berkeley, CA 94701.

Lady who likes folk music, hiking, writing and theatre-going would like to meet man 40+. Reply Guardian Box 10-26-F.

Male, 23, into movies, cooking, running, Paul Simon and Woody Allen, seeks female for friend. Please send letter and photo to Guardian Box 10-26-B.

Bi-gal seeks same for lasting friendship. No hassles, very down to earth. For a sincere friend, write P. O. Box 781, Corte Madera, Calif.

Help!
Is there no love or concern left in the world? Someone please prove me wrong! Gene Campbell, B-34020, Tamal, CA 94964.

W/M 48, above average intelligence seeks relationship with w/f above average intelligence, 30 to 45 years old, SF only. PO Box 588, 625 Post St., SF, CA 94109.

English guy, tall, 30's, enraptured with the SF life and the mountain scenery, but still looking for a sincere relationship with a lady who would like to share some of the beautiful things in life with him. Neville, Guardian Box 10-27-R.

Somewhere on Peninsula is another couple like us. Late 30's, well educated, moderately attractive, surface straights, find most friendships superficial. Seek deep but free relationship with trust and respect for visiting, enjoying and covert partying. First ad ever. Guardian Box 10-27-M.

Sensitive, w/m, 32, looking for independent but feminine w/f, mid-20's. New to area, I am fairly good looking, live in Sausalito, work in SF, and enjoy the beach, taking drives, walking, bicycling, flea markets, fireplaces, and wine. If you are similar, and especially if you are not one who often answers personal ads, lets meet for a drink and see what happens. Guardian Box 10-27-L.

Sensitive, understanding, ungregarious, good looking man, 29, seeks woman, any age, for long walks and long love. Guardian Box 10-27-O.

Slim blonde celibate Christian feminist. Non-smoking vegetarian yogini, early forties, wants non-sexual male companionship. Sunday walks and concerts. Guardian Box 10-27-N.

Young Caucasian lady would like to meet mature Asian man to share good times, especially travel. If interested drop a line to Sharon, 1209 Sutter, Box 100, SF, CA 94109.

I'm a struggling writer, poor but self-supporting, a guy aged 30, with brown hair and blue eyes; seeking an intelligent woman who relates to some of my interests: hiking, camping, Asian languages and literature, photography, travel, and the ironies of life. Guardian Box 10-27-J.

Sincere, energetic professional w/m, (San Francisco) 30, very handsome, well educated, seeks compatible, very attractive female to share beautiful times. Enjoy outdoor activities of all kinds, exploring new areas & experiences, self-awareness, camping, beach, active evenings as well as quiet evenings at home, antiques, and restoring a Victorian house. Write Ken, Guardian Box 10-27-F.

Quiet, humorous, good-looking w/m, 46, 6'0", changing careers in mid-life, seeks affectionate, intelligent, w/f, 35-45, in Berkeley area, for companionship. Interests: literature, politics, sex, music, esalen therapies. Guardian Box 10-27-G.

Unemployed, solvent not wealthy, male desires to experience life and growth with female. Guardian Box 10-27-H.

Creative man wishes to meet an attractive woman interested in building a relationship of equality and cooperation. Guardian Box 10-27-A.

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Wanted — female companion, age 18 or under, to share energies & experiences with sensitive, serious & strong 28 yr. old male zen poet and cosmic entrepreneur. Guardian Box 10-27-B.

This is an honest and sincere invitation to a pleasurable "fly-by-night" affair. I'm divorced, male, 48, bright, exceedingly successful and a nice person. Desirably, you are beautifully female, with humor, substantially YOUNGER, interested in taking an intriguing gambol and will respond: Arthur, Guardian Box 10-23-B.

Woman, teacher/artist, 25, Jewish, attractive, educated, self-confident. Interested in meeting a man of similar qualities for friendship & companionship. 435 Hyde St., #850, SF, CA 94109.

Open-minded couple, M27, F26, interested in meeting single woman for loving, lasting friendship. Guardian Box 10-27-C.

Active, educated, straight w/m, 37, 5'7", 145 lbs., would like to meet very pretty together woman trim figure for friendship. Please send letter with photo to Guardian Box 10-27-D.

JIM BOLDMAN: KAREN AND BETH HERE! CK 415 INFO.

Three remarks:
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(2) You don't have a Polish nose, whatever that is...
(3) Sister loves George.

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Young woman seeks Sh/w/m 30's, to possibly establish delicate balance between genuine liking companionship, and mutual respect of our individualities. Balance of challenge, supportiveness, tenderness. Guardian Box 10-27-K.

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Beginner's courses offered every month at Artemis School of Karate for Women. \$20. 648-6564 or 824-3189.

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for Women. M-F. Tues., Wed. - till 9 pm. Sat. — 10 am-1 pm. Free, call first. Drop-in Rap Group, Thursday 8-10 pm. Berkeley Women's Health Collective, 2908 Ellsworth, 843-6194.

OZ MOVING COMPANY

PIANO MOVING A SPECIALTY

Dollies, pads and experience. For free estimate call Steve 549-2802.

THE BAY MOVERS

Piano and furniture moving a specialty. Equipment and experience. For free estimate call Phil, 549-2802.

PAINTING

Women's Paint Crew, exteriors, interiors, exp. free estimates, call 431-4764.

INSIDE-OUT PAINTERS

The best work in town, including repair work. East Bay. References, reasonable. 843-6489/841-6652.

Painting, int., ext. by experienced journeyman. Quality work for reasonable prices. Free estimate. Dennis, 587-7165.

ARTISAN PAINTING

Interior, Exterior, Wallpaper, Floors, Tiles: References. Free estimates. Insured. Reasonable. Before 6 pm: 673-6023, after 6 pm, 826-0842.

PLUMBING

ALLIGATOR LIMITED

UNPARALLELED PLUMBING

Drains clogged? Gators in the pipes? Call the Alligator Men for all your plumbing needs. 333-3482 or 566-3966 or 332-9100.

Ken's Plumbing

You name it, we do it.

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EXPERT PLUMBING

10 yrs. experience. Copper pipe specialist. 673-6023.

Effective Plumbing Company. State License No. 317273. Cheap. 332-9100. Marin or SF.

PLUMBING

Boilers, fire sprinklers, copper piping, heating, general service and repair. S. A. Jones. Evenings, 873-7863.

ROOFING

CELESTIAL ROOFING

Composition and wood shingle roofing, siding, and design. Neat, thorough, reasonable. Refs. Lic. 848-4119

RED ROOSTER ROOFERS

New roofs at old prices; repairs too. Top quality work. Guarantee. Call Don, 527-4974.

WINDOW & GLASS REPAIR

Broken Window?

I come out and fix for price of the glass plus \$5 labor. 332-9100.

CLEARLITE GLASS WORKS

Friendly, inexpensive window repair. Call Bill, 863-9706.

by Nancy Dunn
Deadline is Wednesday, noon,
on week before publication.
★ indicates free admission.

FRIDAY TO FRIDAY

FRIDAY 9TH

"**METHADONE**: An American Way of Dealing," a film by Julia Reichert and James Klein which explains methadone maintenance as a substitute addiction, filmed in and around a midwest methadone clinic. At 8 pm, UC Medical Center, Rm. 300, HSW, Parnassus/3rd Ave., SF, 668-0612, \$1 donation.

"**THE OTHER HALF OF THE SKY**: A China Memoir," a documentary by Shirley MacLaine and Claudia Weill. Plus Felix Greene's *The People's Commune*. At 7:30 pm, SF Museum of Modern Art, Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 srs., members, under 16.

NASHVILLE COUNTRY BLUES from Dianne Davidson, 9:30 pm, at the Savoy, 1438 Grant, SF, 391-2821, \$3.

CANDLELIGHT CONCERT: Anna Halprin, the SF Dancers Workshop and candles come together in *Light Meditation*, a dance piece created specially for Old First Church. At 10 pm, Old First Center for the Arts, Van Ness/Sacramento, SF, 776-5552, \$2.50.

ASIAN-AMERICAN POETS from the Kearny Street Workshop read their own works — Hiroshi Kashiwagi, Doug Yamamoto, Luis Syquia, Al Robles and others. At 7:30 pm, Green Room, Lone Mountain College, 2800 Turk, SF, \$1 donation.

DANCE/LA, a ten-member dance troupe, makes its SF debut tonight. The program includes Bill Evan's *Juke Box*, to music by Glenn Miller and his Orchestra; *Santana*, an athletic modern jazz piece by Spider Kedelsky; and *Rapunzel*, a solo to Anne Sexton's poem. Tonight and tomorrow night at 8:30 pm, at Margaret Jenkins Dance Studio, 2005 Bryant/18th St., SF, 648-5278, \$3/\$2.50 students.

SATURDAY 10TH

JOB HUNTERS' WORKSHOP on defining skills, applying for jobs, interviewing, preparing resumes and other tips on how to pound the pavements more effectively. Saturdays thru 5/29, 9 am-noon. Pre-registration required. 5316 Telegraph Ave., Oakl., 654-7038, free. Sponsored by People's Energy.

SPECULUM MUSICAE: seven musicians who specialize in 20th century music perform works by George Crumb, Donald Martino, Jacob Druckman and Arnold Schoenberg. At 8 pm, Hertz Hall, UC Berkeley, 642-2561, \$3/\$1.50 students.

KENNY RANKIN of First Edition fame, plus folk artist Tom Rush. At 8 pm, Berkeley Community Theater, Allston/Grove, Berk., TELETIX, \$6.50-\$4.50. Box office opens at 6 pm tonight.

SHE'S LEAVING HOME in *Taking Off*, Milos Forman's film about a teenage girl who abruptly leaves her family. At 1:30 and 3:30 pm, Lurie Room, Main Library, Civic Center, SF, 558-3191, free.

ARIES CELEBRATION: Sweet Chariot, Willie and the Wild Bunch and Nonstop Ltd. keep the music moving all night. From 8 pm, in the grand ballroom of the Jack Tar Hotel, Van Ness/Geary, SF, \$5/\$3 for Aries with proof of birthday.

FREE DAY at the Zoo. This is one of four days each month you can save your change and get in free to check out the animals — if the city strike is over. The zoo opens at 10 am. 45th Ave./Sloat Blvd., SF, 661-4844.

DANCE JAM: Free-form dancing to taped music, from soul to bluegrass. Bring your own drums, tambourines and other percussive instruments. At 9 pm, Natural Dance Studio, 1710 Franklin/17th St., Oakl., 841-6500, \$2 donation.

THE MUZAK OF TOMORROW, today: that's Little Roger and the Goosebumps. Plus Dick Bright's Tonight Show parody. Thru Sun., 4/11. At 9 and 11 pm, Boarding House, 960 Bush, SF, 441-4333, \$4-\$3.50.



PHOTO BY DON WORTH

One of 50 photographs by Marin County resident Don Worth. On exhibit April 17-May 22, Tues.-Sat., noon-5 pm, at Camerawork, 898 Folsom/5th St., SF, 777-3353, free.

SUNDAY 11TH

"**HOW TASTY** Was My Little Frenchman," Nelson Pereira Dos Santos's film about a fair-haired Frenchman in Brazil's early colonial period who is captured by a cannibalistic tribe, lives with them as a member and fails in his attempts to save his skin. Today thru 4/13, at the Roxie Cinema, 3117 16th St./Valencia, SF, 863-1087, \$1.50/bargain matinee today until 5:30 pm, \$1.

VARIETY BENEFIT for the Haight-Ashbury Free Medical Clinic Women's Needs Center, with Rosalie Sorrels, Rebecca, Bag Elliot, Renee Leballister and Beyond, Duck's Breath Mystery Theatre and others. 3-7 pm, Laguna Honda School, 1350 7th Ave., SF, 621-1003.

CHARLEY PRIDE brings good ol' country music to town. Plus Gary Stewart, Dave and Sugar and the Pridemen. At 7:30 pm, Oakland Arena, Nimitz Freeway/Hegenberger Road, Oakl., 635-7800, \$7.50-\$5.50.

DIANNE DIPRIMA, Lawrence Ferlinghetti, Joanne Kyger, Bob Kaufman and seven other local poets read together in the third Beatitude/City Lights sponsored poetry event. At 8:30 pm, Little Fox Theatre, 533 Pacific, SF, \$2. Advance tickets at City Lights Bookstore, 261 Columbus, SF; Cody's Bookstore, Telegraph/Haste, Berk.

BIG BRASS: Floyd Cooley, faculty member of the SF Conservatory of Music, gives a tuba recital, with works by Boismortier, Bach, Brahms, Feliciano, Zindars and Williams. Hellman Hall, at the conservatory, 1201 Ortega, SF, 564-8086, free.

IT'S A MIRACLE: Smokey Robinson at 8 pm, San Jose Center for the Performing Arts, 255 Almaden, San Jose, (408) 246-1160, \$7-\$6.

TUESDAY 13TH

JAZZ VIBES player Cal Tjader opens a five-night gig tonight at El Matador. At 9 and 10:30 pm and midnight.

492 Broadway, SF, 434-2913 or dial TELETIX, \$4-\$3.

VAGABONDING IN AMERICA, nomad/author Ed Buryn talks about the joys of dirt-cheap travel, from hitchhiking to bus tripping; complete with slides. At 7:30 pm, Noe Valley Branch Library, 451 Jersey, SF, 285-2788, free.

MUMMENSCHANZ, Swiss Mime Mask Theatre, uses changeable masks and body wrappings to illustrate the evolution of primates to humans. Tonight and tomorrow night, 8 pm, in Zellerbach Aud., UC Berkeley, 642-2561, \$5.50-\$4/\$4.50-\$3 students.

MAUSER: Heiner Muller's play about a Russian revolutionary who reluctantly becomes executioner of enemies of the revolution and transforms into a sadistic killer; with an all-woman cast. This is the first production of Epic West, Center for the Study of Bertolt Brecht and Epic Theatre. Tonight thru 4/18 at 8:30 pm, continuing thru 4/28, 2640 College Ave., Berk., TELETIX or 549-1844, \$3.50-\$3.

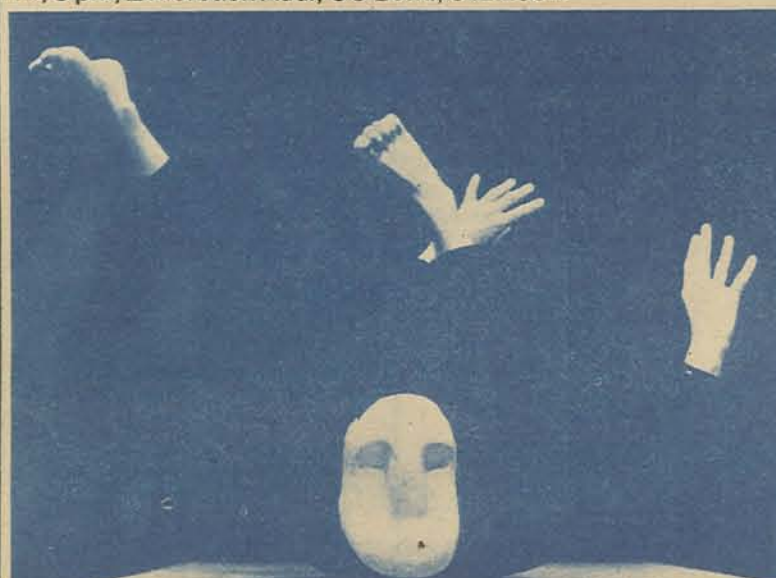
EIGHT EXTRAORDINARY WOMEN: The Elizabethan Trio explores the lives and art of eight women from the 16th to 18th centuries. Including songs by Francesca Caccini and poetry by Queen Elizabeth I. At 8 pm, SF Jewish Community Center, 3200 California/Presidio, SF, 346-6040, \$2.50/\$1.75 members.

GUITAR CLASSES for young people, every Tues., 3:30-4:30 pm. At Excelsior Playground, Russia/Madrid, SF, 558-4268, free.

WEDNESDAY 14TH

SHAMELESS HUSSY Press benefit poetry reading features 14 local poets — including Jessica Tarahata Hagedorn, Joyce Carol Thomas, Ca-

Mummenschanz, Swiss Mime Mask Theater, performing April 13-14, 8 pm, Zellerbach Aud., UC Berk., 642-2561.



MONDAY 12TH

BARNABAS COLLINS, that undying charmer of a vampire, returns to TV in a revival of the campy soap opera-style series *Dark Shadows*, right after *Mary Hartman, Mary Hartman*, Mon.-Fri., 11:30 pm, KBHK channel 44.

FILM RETROSPECTIVE: The Pacific Film Archive presents a 21-film salute to Kenji Mizoguchi, thru 5/26. Today, *Sisters of the Gion (Gion No Shimai)*, about two sisters who have different approaches to being geishas, at 7 and 10:30 pm; and *The Downfall (Ori-zuro Ozen)*, a silent film, at 8:45 pm. In the University Art Museum, Bancroft/College, Berk., 642-1124, \$1.75 for the first film/\$2.25 for both.

therine Nomura, Paul Mariah, Paul Oliver Simon and Siroshi Kashiwagi — plus guitarist Miriam Berkley. At 7:30 pm, Berkeley Art Center, 1275 Walnut, Berk., 524-3807, \$1.50 donation.

QUAKE RECALL: The 70th anniversary of the great SF earthquake is April 18. If you can stand to reflect on it, see *Disaster 1906*, a film by Studio 16 about the quake/fire that leveled much of SF. Part of a historical exhibit that includes newspapers of the time, thru 4/18. Plus *Innocent Fair*, a documentary about the 1915 SF World's Fair. Both at 3 pm, James Moore Theatre, Oakland Museum, 10th St./Oak, Oakl., 273-3009, free.

CHILDCARE OPTIONS, a discussion with members of Bananas, Berkeley's childcare referral service. At 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343, free. Free childcare provided.

OLD-TIME SAN FRANCISCO, a terrific earthquake scene and a top-notch cast (Spencer Tracy, Clark Gable, Jeannette MacDonald) make the 1936 film *San Francisco* one of the best extravaganzas set in the city — even though it was shot on Hollywood sets. Plus an authentic film of the earthquake and the 1915 SF World's Fair. Today thru 4/20, at the Gateway, 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card.

PASSOVER begins today. See page 15 for information about Seders and other observances around the Bay Area.

ANIMATED GEMS from the National Film Board of Canada highlight the French Film Club's Wednesday series. Including Jean Bedard's *This Is a Recorded Message* and Barrie Nelson's *Propaganda Message*. Tonight at 8 pm, at the California Gallery, 2877 California, SF, 929-8511, \$1.50/\$1 srs., students and Alliance Francaise members.

THURSDAY 15TH

SYMPOSIUM '76, a nationwide conference on homosexuality, sponsored by the Gay Academic Union, today thru Saturday, 4/17. With Elaine Noble, lesbian member of the Massachusetts House of Representatives, today at 8 pm, plus panel discussions on gay people in prison, the media, politics, health services, history, lesbian mothers, gays in the military and others. Registration at 8 am each day. All at the Student Union Bldg., SF State, 19th Ave./Holloway, SF, 333-6117, \$10/\$5 students and unemployed; for Elaine Noble only, \$4/\$2.

"**FOX FIRE**," a film about efforts to preserve Appalachian crafts and the people who wrote the book of the same name. Plus *Wood Craftsman*, about Marin County woodworker Michael Bock. Both at noon, Lurie Room, Main Library, Civic Center, SF, 558-3191, free.

FRIDAY 16TH

THE CLEVELAND QUARTET performs Stravinsky's *Concertino*, Beethoven's *Quartet in B flat major*, and Schubert's *Quartet in D minor*. Last year this string quartet played to a standing-room-only crowd, so don't delay if you want tickets. At 8 pm, Hertz Hall, UC Berkeley, 642-2561, \$4.25/\$2.75 students.

CHILDREN AND POWER, a film series on childhood, begins tonight with *For the First Time* and Truffaut's *400 Blows*. At 8 pm, 155 Dwinelle Hall, UC Berkeley, 548-5690 (3-6 pm, Mon.-Fri.), \$1.75/50¢ under 18; \$10 for seven-part series.

SING ALONG WITH MITCH Miller when he conducts a concert of old familiar tunes by the Oakland Symphony Pops Orchestra. Tonight at 8 pm, at the Concord Pavilion, Willow Pass Road, Concord. 798-3311, \$7.50-\$2.50.

More events inside

For complete Bay Area theater and movie listings (first runs, foreign films and revivals), clubs, music, dance, radio highlights and gay events see pages 18-22.